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PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

SCIENCE and ART DEPARTMENT of the COMMITTEE OF COUNCIL ON EDUCATION, South Kensington.

NATIONAL ART-TRAINING SCHOOL.

Forty LECTURES on the HISTORICAL DEVELOPMENT of ORNAMENTAL ART, with special reference to Ethnology and the General Courses given during the last Two seasons, will be delivered by Dr. G. ZERFF, F.R.S., F.R.Hist.S., in the Lecture Theatre, South Kensington Museum, during the Two seasons, 1878 and 1879, on Tuesday Evenings, at Eight o'clock, commencing on Tuesday, the 5th of October 1878.

The Public will be admitted on payment of 10s. for each Seasonal Course of Twenty Lectures, or 15s. for the complete Annual Course of Forty Lectures, or 1s. each Lecture.

THE KEW COMMITTEE of the ROYAL SOCIETY are prepared to receive APPLICATIONS for the post of FIRST ASSISTANT at the OBSERVATORY, MAURITIUS. Salary, Rs. 5,000 per annum, with Free Quarters. Candidates must produce evidence of their familiarity with Automatic, Magnetic, and Meteorological Apparatus, or facilities will be afforded for obtaining this knowledge. Full particulars may be had by applying to F. H. KNOTT, Esq., Meteorological Office, 116, Victoria-street, S.W.; or to G. M. WHIFFLE, Esq., Kew Observatory, Richmond, Surrey. Applications, with testimonials, to be forwarded to Mr. Whiffle by the 20th inst.

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A Fac-simile Reprint of a portion (about 70 pages, containing numerous Woodcuts) of the copy in the Manchester Free Library, the Plates from the Dutch Edition of 1595, and an Introduction by Alfred Aspinall, Esq.

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Note.—By permission of the Trustees of the British Museum, the Council are pleased to announce that the next issue of the Society will be a Fac-simile Reproduction of the Book Book Ars Moriendi, printed circa 1450.

MISS GLYN, the Tragedian and Shakespearean Reader, has the honour to announce that she teaches READING and ELOCUTION, and Prepares Pupils for the STAGE, at her residence, 14, Mount-street, Grosvenor-square, W.

LECTURES on ANCIENT HISTORY will be delivered at King's College, Strand, by GEORGE C. WARR, Esq., on WEDNESDAY EVENINGS, commencing October 9, at 8 P.M. First Series (Hill Christmas), HISTORY of GREECE. Second Series (Lent Term), GREEK POETRY, PHILOSOPHY, and ART. For First Series, One Guinea; for both Series, One Guinea and a Half.

PROFESSOR TENNANT'S LECTURES on MINERALOGY, applied to GEOLOGY and the ARTS, at King's College. Two Courses are given, one on WEDNESDAY and FRIDAY mornings, from Nine to Ten, and the other on THURSDAY evenings, from Eight to Nine. The Public are admitted on paying the College Fees. The Lectures begin on FRIDAY, October 4, and terminate on Easter. They are illustrated by a large Series of Specimens, chiefly from his Private Collection. Persons unable to attend public Lectures can have Private Instruction in Mineralogy and Geology of Prof. TENNANT, at his Residence, 149, Strand, W.C.

CABINET PICTURES in OIL.—Dudley Gallery, Egyptian Hall, Piccadilly.—NOTICE to ARTISTS. The day for RECEIVING PICTURES for the Twelfth Annual Exhibition will be MONDAY, the 4th of NOVEMBER NEXT, between the hours of 10 A.M. and 10 P.M.

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HENRY HAMER, Town Clerk.

Town Hall, Preston, 1st October, 1878.

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Few, if any, of Mr. Gay's readers will ever enjoy the privilege of dining with the Sultan. Perhaps for that very reason they may be interested to know, on the authority of Mr. Gay, how the visitor to the Sultan's palace dines:—

"He is not encumbered by too much ceremony; no stiff, high-backed chair bewilders him and destroys his ease; may I say it?—he has not the care of a lady whom he must lead in to dinner, and upon whose wishes he must attend. He crosses his legs upon the cushion which is spread for him, takes his spoon in one hand, and his serviette [napkin?] in the other, and without a word waits till the dishes come. A minute or so elapses, and then attendants bearing a huge round tray arrive, and deposit it between the convives [guests?]. Upon this tray there is a large bowl of soup, together with a little plate, and one knife and fork for each guest. There are besides several tiny dishes, upon which are displayed sweetmeats, pickles, caviare, and olives; some pieces of bread complete the array. For a moment the diners regard the tray, and perchance taste an olive or a sweet. But the chief of the table, if he be an intelligent person, does not

waste much time. With a wave of his hand to encourage his friends, he dips his spoon into the soup-bowl, conveys the rich gravy to his mouth, and in this is at once imitated by all his guests. Now and then one or other will drop a piece of bread into the bowl, and fish it out again, either for himself or a very particular friend, and so the dipping goes on till the soup is finished—the bowl empty. A pause ensues while some call for water, and others rest in anticipation of the next course and the next effort. Very shortly another dish makes its appearance; this time, perhaps, some kabobs, or a kind of hash, in which a good quantity of vegetables are used. In go the spoons once more, and the feast continues. Most probably the next *plat* will be cutlets or fowls, whereupon the various pieces are taken up with the fingers, and disposed of with some rapidity. And now comes the critical moment for you, if you are present at this feast as a stranger. You, as a European, will have placed your meat on your plate, and will be carefully cutting it up, when suddenly a more than ordinarily juicy morsel will be pushed into your mouth by a pair of very greasy fingers. You must not resent this; it is a token of loving kindness, a sign that you are respected, esteemed, beloved. Eat it; you are a favoured mortal. A dish of vegetables, *pur et simple*, very likely succeeds, and then one of pastry, in which chopped meat is concealed; and, lastly, what the Turks who speak English tell you is the Ottoman plum-pudding—pillaw—with just enough meat in it to make it palatable. With your spoon once more you take your turn in the general scramble; you eat till the dish is empty, and then, like your friends, lean back till a jug and ewer are brought; water is poured over your hands, a cigarette is given you, and the coffee comes. Your Turkish dinner in the palace of Sultan Abdul Hamid is finished."

An audience of the Sultan is seldom accorded before dinner. Mr. Gay had the honour on many occasions of conversing with His Majesty, and, with the exception of once or twice, the reception always took place after dinner.—

"I well remember the last time but one that I had the gratification of speaking to the Padishah. At the table at which I had dined had sat Reouf Pasha, then Minister of War; Said Pasha, Marshal of the Palace; Namyk Pasha, perhaps the most influential Turk in the capital, and certainly one of the most honest; Samih Pasha, a man of energy, and, I believe, honesty; and Fuad Pasha, the victor of Elena. I did not on that occasion fare so well as ordinarily, for my companions of the spoon were quicker than I was, and gained a much larger proportion of soup, vegetables, and pillaw than I could get. Still I had, perhaps, not altogether failed with the side dishes of cheese and sweets, and was in the very middle of one of the finest cigars I ever smoked when I was summoned to the presence of the Sultan. To leave the company I was with was the work of a moment. On I went, following my conductor through the short corridor which led from Said Pasha's room to the hall of paintings, wherein were deposited the likenesses of the preceding Sultans—Sultan Mahmoud on a horse charging furiously into the clouds, the same redoubtable monarch off his horse waving his sword at the spectator; Abdul Aziz in a meditative mood, and another of the Caliphs, whose name I never learned, leaning on a chair in a sleepy but doubtless majestic manner. I had noted all these when a eunuch came up and told me that the Sultan awaited me. A few steps and I was in the private sitting-room of His Majesty. Would you know what kind of apartment the Grand Turk chose for his own? It was by no means sumptuously furnished; three gilt chairs, a couch, a clock, two vases of some value, a little table, and a couple of paintings, completed its appointment. Stop—there was a likeness of Osman Pasha, or a drawing which purported to be a likeness of that redoubtable general, to which the Sultan drew my attention. In appearance His Majesty—who I believe is about thirty-seven years of age—is not

unlike the typical English philosopher; he has a very grave face, is of sallow complexion, and has, since his elevation to the throne, worn an anxious expression, to which, it is said, he was a stranger before he became Sultan. He speaks in a very low tone of voice, without any such gestures as most Orientals indulge in, and dresses altogether in European fashion, with the one exception of the fez, which, of course, he always carries. It is not his habit to wear either rings or jewellery, plain pearl studs adorn his shirt-front—that is all. Except when giving State audiences, or presiding at State ceremonies, he wears no order or riband. As he converses a melancholy smile frequently crosses his features; he gives an observer the idea that he is weary, and indeed sad, and it is very possible indeed that he is. Of a nervous temperament, he is rather above the middle height, somewhat broad across the chest, possessing powerful hands, generally speaking a fairly strong man. He wears both whiskers and moustache, leans his head somewhat forward habitually as though thinking. While talking he has a habit, when not smoking, of playing with some article or other which may chance to lie upon the table. Every now and then he would produce from a side pocket a note-book in which to jot down anything which might appear to him worthy of remembrance. In visiting the Sultan I was usually accompanied by the Marshal of the Palace, Said Pasha, and on these occasions we invariably found His Majesty standing by the side of the table waiting our arrival. On my entering the room he always shook me by the hand, asked me, in a few Turkish words, how I was, and then, taking a chair for himself, motioned me to sit down. As I did so, Said Pasha was commanded to take another seat, after which the Sultan offered me a cigarette from his case, and lighting his own at the candle told me to do the same. Generally speaking the eunuchs or any other attendants who chanced to be present were ordered to retire, and they then went usually into the next room but one, where they could, had they been so disposed, see into the apartment where we were, but whence they could not hear a word of what passed. On the occasion of my return from Plevna I was received by the Sultan in one of the apartments of the harem, and that evening His Majesty, Said Pasha, and myself were alone, with the doors shut."

Whether Mr. Gay ever conversed with the Sultan directly in French or in English we are not told.—

"His Majesty does not speak French fluently, but understands the greater portion of what is said in that language. Ordinarily he spoke in Turkish, Said Pasha, when necessary, translating what the Sultan said. After the first introduction there was always an utter absence of restraint. The only title by which his majesty was addressed was that of *Effendim*—'Sir'; and though usually Said Pasha, in speaking, placed his right hand upon his heart, even that was not *de rigueur*."

Mr. Gay's opinions on the Eastern Question possess no particular value. It is true, no doubt, that, as Mr. Gay puts it, "the great difficulty which England will have to encounter in dealing with the Eastern Question will always be the counter-influence of Russia"; but this truth or truism is familiar, and was scarcely worth repeating. There is some ingenuity, however, in Mr. Gay's idea of making the immense indemnity claimed by Russia a "useful factor" in the pressure which England must bring to bear on the Porte.—

"The prospect of obtaining a portion of her demands, or at least such a guaranteed yearly payment of interest as would enable her to raise something more than an 'Internal Eastern Loan, night,' thinks Mr. Gay, "act as a powerful incentive in inducing her to support an English proposal for the establishment of an Anglo-French financial commission, something after the pattern

of that which was formed for Egypt, it being understood that should that commission succeed in dragging Turkish finance out of the mire a certain proportion of the surplus revenue should be appropriated to Russian interests as well as to English and French bondholders."

For in Turkey it is not money but want of money that must be regarded as "the root of all evil"; and all other reforms must be preceded by reforms of a financial kind. The "factor" on which the Sultan himself is disposed to rely for bringing about a favourable solution of the difficulties which seem to threaten the very existence of Turkey is simply Providence.

"When Lord Salisbury was here," said His Majesty to Mr. Gay, "he came to me one day with a paper which he had written out, which contained a summary of the evils which must befall Turkey if we did not accept the conclusions of the Conference. I read the paper, and at length I remarked, 'But, my Lord Salisbury, you have left no place here for God Almighty; you have not considered the possibility of His powerful intervention on behalf of suffering but faithful Turkey.'"

Not only did Abdul Hamid feel that he had "reason and right to hope in the great Ruler of the world," he is convinced, moreover, that the divine intervention he had hoped for did really take place. "That I was not mistaken," he said to Mr. Gay, "the progress of events has shown." Probably every one in Europe, with the single exception of the Sultan, is under the impression that the misfortunes which, according to Lord Salisbury, awaited Turkey in case she should refuse to carry out the recommendations of the Conference have really befallen her. The Sultan's strange reply to Lord Salisbury's well-meant advice is, of course, cited in proof of His Majesty's piety rather than of his political discernment. One can understand his holding even now that it was better to take the chance of a conflict with Russia than to accept peacefully the scheme of intervention proposed by the Conference. But if, in defending her territory against the invader, Turkey claims to have been assisted by the special interposition of Providence, what worse calamities could well have happened to her had she been abandoned to her own unaided exertions?

Mr. Gay's account of the fights at Plevna, and of the hardships and dangers which he had to encounter in making his way there, and, above all, in making his way back, along a road which was frequently cut, and here and there absolutely blocked by Russians, is interesting and even exciting. A correspondent, however, ought not needlessly to expose himself to danger. The Duke of Wellington, when on one occasion he learned that an officer of his army in the Peninsula had got himself killed at some not very important affair which he had witnessed in the character of a mere spectator, issued an order of the day blaming and threatening with punishment officers who without orders, and as if in mere wantonness, incurred serious risks; and he certainly would have condemned Mr. Gay's rash conduct in exhibiting himself mounted on a white horse to the enemy's infantry and artillery. Thanks to that Fortune which proverbially "favours the bold," Mr. Gay, though shells to the value of 150*l.* sterling (his own estimate) were fired at him, escaped unhurt. His poor horse, how-

ever, was less fortunate: it was wounded in several places, and, under the circumstances, the Society for the Prevention of Cruelty to Animals would perhaps be justified in addressing representations to Mr. Gay, who, if he chooses to place his own life in jeopardy, ought not to imperil that of the faithful animals which carry him beneath the fire of the foe. At least he might have the humanity, when his charger has been shot in several places, to take a second horse for the duties of a hack or roadster. Mr. Gay, however, rode on his way from Plevna to Constantinople on his suffering war-horse, and had a narrow escape of meeting with condign punishment for so doing:—

"My wounded stallion, which had hitherto been quiet, neighed loudly before the enemy were two hundred yards off. How he was seized by three Circassians, thumped round the mouth, and kicked I need not tell. We heard the Cossack steeds neighing in return. Would they come back, we asked, as we listened with our ear on the ground. A few anxious minutes, no sound of return, and then one of our party stole to the top of the ridge, and, peering cautiously over, saw the Russians going quietly away. How joyfully we hailed the signs he made."

Mr. Gay seems to have given the escort almost as much trouble as his wounded horse, and with less excuse. It was impossible to treat Mr. Gay in the unceremonious fashion adopted towards his unhappy steed. But the Circassians and Albanians who were accompanying him could not have been pleased when, as he writes, "the clanking of my sword against a spur caused the whole cavalcade to halt, so dangerous was even the slightest noise in that still night's ride deemed." Mr. Gay is under the impression that he had now reached "the very centre of the Russian lines." The mode in which these supposed "lines" were penetrated (Plevna had not been surrounded at the time) is most remarkable:—

"One of the Circassians, changing his cap and sundry other articles of dress in such a way as to become in a minute or so the very type of a Cossack, rode to the front, and, gallantly leading us on at a gentle trot, was soon up to the place where the infantry lay. In the very best Russian, I suppose, he answered their challenge. At least, I suppose, he talked to them in their own loved tongue, for the idiots let us pass them at once, and we were instantly free (*sic*) in the Russian lines."

Of the password usually demanded on such occasions there was apparently no question.

The Russian soldiers as painted by Mr. Gay are, indeed, the strangest troops imaginable. The officers, we are assured, carry wooden revolvers; and the men, when they take to flight, as they are in the habit of doing on small provocation, "throw away even their paper money," a commodity with which one would not expect to find them overburdened.

The chief if not the sole value of this book consists in the light it throws on the personal character of the Sultan, who, as represented by Mr. Gay, is certainly one of the best-intentioned and most painstaking rulers in Europe.

One Generation of a Norfolk House: a Contribution to Elizabethan History. By Augustus Jessopp, D.D. (Norwich, Miller & Leavins.)

THE Walpoles are a knightly family, and they have been settled in Norfolk for at least six hundred years. A Joceline de Walpole was

there in the reign of Stephen and a Reginald in that of Henry the First. These persons may have been, probably indeed were, progenitors of the latter Walpoles, but we do not think that evidence could now be furnished in proof of the claim such as would satisfy the exacting demands of modern students of history. When, however, we have put on one side all that is in any way doubtful, conclusive proof remains that the line of Walpole is among the oldest to be found in the eastern shires. Of one member of this house Dr. Jessopp has here given us a biography, and, not content with telling what he has recovered about this one, he has enriched his pages with notices of nearly all the other Walpoles and their kinsmen who were contemporaries of the chief subject of his labours. Henry Walpole, who was put to death at York in 1595 for carrying out the work of the Roman Catholic mission in this country, is the hero of the book.

Dr. Jessopp has been engaged for many years on this labour of love, and has evidently left no single source of information with which he was acquainted unexplored. The result is a marvel of accurate and exhaustive biography. Careful studies of this kind are urgently needed by all of us who would know what was the life men lived when Elizabeth was queen. Biographies are the main resources of those who wish to understand anything beyond what the common history books tell them of the manners and feelings of the past, and there is no time when they are so much needed as in the period covered by the fierce storms which the rupture with Rome occasioned. Of mediæval saints and modern leaders in politics, thought, and literature there are many good biographies. Those of the Reformation period are scanty; what there are are mostly dry catalogues of facts or theological tracts in disguise. The career of a sixteenth-century controversialist, missionary, and martyr could not have fallen into better hands than those of Dr. Jessopp. He is as far removed as well can be from all fanaticism, Protestant or Papal, and yet every page of his proves that the actors and sufferers on all sides of the great question which then touched every heart have his warmest sympathy. We fear, however, that there are not a few of the careless and vacant readers of these days who will exclaim over what they will be pleased to call the waste of time and energy that has taken place. To them it will seem a strange portent that a scholar should devote years of his life to investigating and chronicling the details of the life of an obscure priest, who was not, as far as we know, superior to many of his fellow-sufferers in zeal, heroism, or power of intellect. Objections of this sort are made in conversation very frequently, and they are sometimes to be found in reviews. Such talk, though irritating to students and to people who can appreciate students' work, is, after all, not unnatural at a time when there are pen-and-ink-men past counting who will produce to order at a few weeks' notice a large and handsome book on any subject whatsoever.

The book before us is especially valuable, apart from all local and personal interest, because it helps to correct the popular opinion concerning the history of England in the sixteenth and seventeenth centuries. These

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notions are a singularly crude mixture of superstition and scepticism. Their sources are many. The vague and mendacious literature with which the dregs of the theological factions have thought good to flood the land has very much to answer for, and the old floating tradition, for the most part narrowly Protestant, but here and there fiercely Papal, derived from far off unwritten sources, fire-side stories and old women's fables, has done its part, and has been marvellously helped on its evil way, in these latter years, by loose statements made in sermons and lectures, but we believe for one class of misconceptions that the really standard historians are in the main responsible. Persons who have got beyond the old fanatical standpoint, and have ceased to believe that Mary or Elizabeth, as the case may be, and their councillors were fiends in the flesh, have come to think that the troubled sixteenth-century time was really not much more cruel and harassing than the days of our grandfathers. It speaks well for the mercifulness of the national character that hardly any of our historians worthy of the name have dwelt at length on deeds of torture, and that even our older books are, for the most part, free from horrible engravings, representing the minute details of unendurable agonies such as we find in many of the volumes issued in former days from the Flemish and German presses. But this has not been an unmixed good. At some pain to ourselves it is well that we should realize what manner of men our forefathers were, and how ruthlessly they bore themselves when infuriated by religious hate, and madened by the ever-present danger of Spanish invasion. Dr. Jessopp has handled these matters of direct physical torture when he has had occasion to mention them with wise caution. He has not slurred them over as too many persons have done before him, neither has he inflicted on his readers all he could have told. Nothing recorded of heathen Greece or Rome, Spanish inquisitors, or half-barbarous Moslem surpasses in horror what took place when Campion was put to death:—

"The dreary rainy morning, the motley procession, the dragging of the wretched victims, for there were three of them, through the deep mire of the London streets, the hanging and the cutting down, and the ghastly mutilation that followed; the plunging of the executioner's knife into the quivering bodies, the flinging of the bleeding members into the cauldron that stood by, so that the blood splashed into the faces of the crowd that pressed round."

It requires a stronger effort of the imagination than many of us are capable of to realize a scene such as this, shorn as the description is of some of its most revolting details. Yet this was the death to which those who incurred the penalties of high treason were doomed, not in Elizabeth's reign only, but down to a period subsequent to the last Stuart rebellion. Towneley, the Lancashire Jacobite, and many others, suffered thus on Kennington Common after the Forty-five. It is to the credit of Oliver Cromwell that, as far as we know, this atrocious practice was not resorted to while he ruled. During the time he filled the place of supreme magistrate, it would seem treason was punished by hanging only.

Among those who stood around Campion's scaffold, and "who pressed nearer and nearer to catch the martyr's last words, or, if possible,

to obtain some relic of him to keep as a peculiar treasure was young Henry Walpole. . . . When the executioner had finished his bloody work, and flung Campion's quarters into the cauldron that was simmering hard by, the blood spurted out upon Henry Walpole, and bespattered his garment." No wonder that the horrors of this callous butchery made a deep impression on the young man's mind. Such a sight must inspire something more than sympathy for the victim in cases where there are not strong convictions on the other side; already Walpole was one in religious sentiment with him who suffered. We may well believe that indignation at what he had witnessed may have had some part in forming the young man's resolution to desert his country, a determination which resulted in his becoming a member of the Society of Jesus, and returning to his native land to suffer as Campion suffered. Dr. Jessopp has traced his career step by step on the Continent and on the English mission, until the scene closes on the scaffold at York. His execution differed in this one point from that of Campion, that he was permitted to hang until life was extinct. His tormentors had, however, shown him little mercy before, for even on the scaffold, in the immediate presence of the implements of torture and death, he was troubled by theological and political questions. We have been unable to accompany Dr. Jessopp as he traces the exile's wanderings and describes his last moments; but, though it is somewhat long, we must quote the paragraph in which he sums up the victim's character. We learn from it not only what is his biographer's opinion of the sufferer whose life he has written, but also what are the lessons he would have us draw therefrom:—

"Thus suffered upon the scaffold Henry Walpole in his thirty-sixth year. If he did not deserve a better fate, he can scarcely have met with a worse. His creed was not my creed; his career may well require excuse; his life may seem to some one long mistake; his character not without defects; there was even in his intense enthusiasm a certain element of effeminacy; he had not that rugged vigour and coarseness of fibre which has enabled some men to bear pain and be silent even unto death, but when there remained for him nothing but to die, he died bravely. Thank God, the fires of Smithfield will never be lighted again, nor the hangman's bloody knife again be plunged into the bowels of unhappy priests at York, but, alas! the spirit of intolerance is not dead; and it is against that spirit, and not only against the ghastly exhibitions of its malignity, that we have to protest and be on our guard. Falsehood has had its martyrs as well as truth, and persecution has not been idle in the east or in the west. . . . Even now there is rather a tendency to excuse the atrocities of a bygone age than to condemn them. But let who will plead for the persecutor such palliation as may be found; for me, I do not envy the man or woman who can think of Henry Walpole's sufferings without pity or of his cruel death without shame."

Dr. Jessopp is so entirely the master of his subject that we have much hesitation in expressing any difference of opinion on the history of a time and a body of people he has so entirely made his own. We cannot however assent to his conclusion that the Reformation in this country was either a question of classes or of the towns against the country. There is of course a good deal to be said in favour of this opinion, or one so careful as Dr. Jessopp would never have given it

countenance, but we are bound to say that as far as we have had the means of consulting original documents our own conclusion has been confirmed that the distinctions of social class had in those days very little to do with religious faith. A list exists of the Roman Catholics of Yorkshire taken at the time of the Gunpowder Plot, and of these a very great number were men and women in humble life. In the great civil war it is notorious that by far the larger proportion of the gentry of the eastern counties were parliamentarians, and therefore we may fairly assume strongly Protestant in their religious faith.

An interesting account is given of Richard Topcliffe, the pursuivant, who was one of the most unmitigated scoundrels that ever disgraced humanity. He was of good family and connexions, and must, one would suppose, have received the education and training of a gentleman. Such a man, steeped to the lips in crimes of the most detestable and the meanest order, could not be expected to train up his children in comely habits. His eldest son seems to have been as great a miscreant as his father, though, not being so useful to the Government, he was not equally prosperous. A survey-book of the year 1616, among the Moore MSS. at Cambridge, in giving an account of some of the Topcliffe lands, furnishes a fact or two about the younger Topcliffe which have not been used by Dr. Jessopp. It seems that he "committed a felony and was thereof convicted, and in the lifetime of his father had his pardon, and after committed a second felony, his father living, by killing the Sherife of Middlesex in Westminster Hall, and fled; and after that his father dyed, and the son procured a second pardon." On the old man's death he succeeded and sold the land.

Among the many incidental notices of men and things not immediately connected with the Walpoles and their kin, there occurs an interesting note on the great bustard, a bird which there is good reason for believing has been extinct in England for about forty years. In the beginning of this century they were to be found in Norfolk, and there are persons yet living who have seen them on the wing on the wolds of Yorkshire.

The History of the Honourable Artillery Company. By Capt. G. A. Raikes. Vol. I. (Bentley & Son.)

THIS somewhat voluminous compilation reflects credit on the industry of Capt. Raikes, and it is evident that he is devotedly fond of military archaeology. It must be confessed, however, that his book is dry. Although it contains much that will be new to the majority of readers, and a little that is very interesting, the bulk of the work is made up of details which can have no value for any but the most enthusiastic members of the Honourable Artillery Company.

The first chapter is devoted to the early history of archery and artillery, at one time interchangeable terms. It is a pity that for this chapter were not substituted a dozen lines explaining how an association of archers came to be called an artillery company. "On the 25th August, 1537, a charter of incorporation was granted to the archers in and about the city of London under the title of the Fraternity

or Guild of St. George." This was the origin of the Honourable Artillery Company of London, which is a most peculiar body in that it is the only corps of volunteers which derives no assistance from the Government. Eighty-four years later a similar association was established at Colchester, and the year after Bury St. Edmunds followed the example. It does not appear that the Honourable Artillery Company performed during the period dealt with in this volume—i.e., from 1537 to 1760—any practical military duty, yet many good officers were trained in its ranks, and received commands in the militia, trained bands, &c. A certain number of the officers and sergeants of the London militia and trained bands were positively required to join the association, which may be called the first school of instruction established for the auxiliary forces. There are some curious plates illustrating the different exercises practised in the reign of George the First. One of these exemplifies twelve movements with the halberd, the quaintest of which is "Hats on your halberds." Another gives seven movements for the salute with the half-pike at the halt, and eight motions for the salute on the march. Of such childish detail was much of the military exercises of our forefathers made up. A curious fact mentioned by Capt. Raikes is that, in 1740, it was ordered that "no vintner was to be admitted a member until it had been agreed upon at two successive courts." Not very complimentary to the vintners this!

Perhaps the most valuable part of this book—at least, to the student of military history—is that which gives extracts from letters written by a sergeant and a private in the trained bands during the Civil War. Gloucester being closely besieged by the King, the City of London furnished the relieving Parliamentary army with a contingent of one regiment of horse, five infantry regiments, and a train of artillery. Outpost duty seems to have been very badly performed on both sides, and the commissariat duties no better. The London contingent fought stoutly at Newbury, and bore the chief part in the capture of Cirencester, when, to use their own phrase, they "took their bread and cheese" from the Cavaliers. The brutality that civil strife engenders is incidentally illustrated. The day after the battle of Newbury several prisoners taken in a skirmish were brained by their captors. An interesting fact is that the London regiments carried "knapsacks." The loose discipline of these warlike cockneys must have given some trouble, for we learn that the trained bands, being ordered one evening at the close of a long march to retrace their steps for five miles, refused to stir, and did not move till the next morning.

The Artillery Company being composed of substantial citizens, and being a formidable military body, it was always considered by opposed political parties an object to gain it over. This was particularly the case during the reign of Charles the Second, and some insight into the history of those disturbed times is afforded by Capt. Raikes's work. Indeed, scattered up and down through the book there are valuable passages. One curious fact is that there exists at the present day in Boston, U.S., an offshoot of the Company. Boston was founded by colonists from Charlestown in 1627. Many of these colonists had belonged

to the Honourable Artillery Company of London, and in 1637 they formed an association of a similar nature, which in 1638 received a regular charter of incorporation. This association still exists under the title of "The Ancient and Honourable Artillery." At the anniversary parade "the commander always carries a halberd, the other officers carrying pikes, and the sergeants half-pikes; the commander also wears a silver gorget of the pattern worn in the British army at the commencement of the present century, which formerly was worn by all their officers."

As in all British institutions, a great deal of eating and drinking was mixed up with the business of the corps, and there occurs constant mention in the records of entertainments of various sorts. Unfortunately, the details and prices which would have been interesting, are not given, save in one instance. That is the bill for the entertaining the Boston Company in 1767. From that we learn that cheese cost 8d. per pound, nine bottles of wine 9s. 4d., and eight gallons of punch 17s. 4d. On the ancient rolls of the Honourable Artillery Company are inscribed the names of a large number of illustrious and remarkable persons. Among them we may mention Captains-Generals, and Colonels the Duke of York, afterwards James the Second, William the Third, Prince George of Denmark, George Prince of Wales, afterwards George the Second, George Prince of Wales, afterwards George the Fourth, and his brothers William the Fourth and the Duke of Sussex, the late Prince Consort, and the Prince of Wales; and among the members Prince Rupert, George, third Duke of Albemarle, and Samuel Pepys.

In conclusion, we may observe that this book is well illustrated with portraits and plans, and that the author proposes to conclude his history in a second volume.

Jeunesse d'Elizabeth d'Angleterre. Par M. Louis Wiesener. (Hachette & Co.)

THIS work contains an account of the first twenty-five years of the life of Queen Elizabeth, from her birth to her accession to the crown in 1558. Rarely if ever has the youth of any sovereign been passed in the midst of so many startling and tragical events. Born on September 7th, 1533, her baptism was celebrated three days after, amidst all the customary pomp and manifestations of joy. In less than three years she was left "motherless and worse than fatherless" by the execution of Anne Boleyn, whilst a decree of Parliament stamped her birth with illegitimacy. After a childhood passed for the most part in obscurity and neglect at times almost amounting to squalor, the accession of her brother Edward brought her happier times, though by her fifteenth year the discovery of an intrigue between her and Lord Thomas Seymour compelled her to submit to an inquiry into her conduct both dangerous and humiliating. Under the reign of Edward's successor, Mary, her life was passed in a series of anxieties and perils. Though obliged to renounce the Protestant religion in which she had been brought up, and to conform outwardly to the Roman Catholic belief, she nevertheless became the centre towards which all the malcontents and those who conspired for the restoration of Protestantism turned.

This naturally added to the dangers and difficulties of her position, and demanded the utmost care and astuteness on her part to preserve herself from destruction. She was most gravely compromised in Wyatt's rebellion, both by Wyatt's confession and by the intercepted despatches of the French ambassador. Her sister appears to have had no doubt of her guilt, and was incessantly urged to make an example of her by Simon Renard, who represented that neither the Queen nor her intended husband, the Prince of Spain, could have any real security as long as Elizabeth lived; and it was only the want of positive proof joined to a natural reluctance on the part of Mary to embroil her hands in the blood of a sister that was the cause of Elizabeth's being saved from treading the same path as her mother.

Far from being the morose and sanguinary tyrant that she has been popularly represented, Mary seems at the commencement of her reign to have been actuated by a clemency rather unusual at that period. From a list of twenty-seven names of persons condemned to death for openly opposing her accession she struck out sixteen, and would have spared the rest if it had not been for the strong representations of Renard and his party. She would in no way consent at that time to the death of Lady Jane Grey, but contented herself with keeping her a prisoner in the Tower, and it was only on the urgent remonstrances of her councillors after Wyatt's rebellion that she reluctantly allowed her execution to take place. On the suppression of the insurrection Elizabeth was arrested at Askridge, and brought up to the court, where she was subjected to a rigid examination as to her knowledge of the conspiracy, but notwithstanding all Gardiner's exhortations to confess her guilt, and trust to the clemency of her sister, she persisted in declaring her innocence. Notwithstanding her protestations Elizabeth was committed to the Tower, with the prospect of not quitting it except for the scaffold. After a close imprisonment of two months, during which time every effort was made by her enemies with the Queen for her destruction, she was removed to Woodstock, and placed under the charge of Sir Henry Bedingfield. She remained here for a year, and she was liberated through the influence of her brother-in-law, Philip of Spain, who at the same time procured the release of the survivors of Wyatt's faction, who still remained in prison. From this period till the death of her sister she led an existence of semi-captivity closely watched, in which her life was at the mercy of the least alarm at the court. The question of Elizabeth's guilt or innocence of participation in Wyatt's plot for the dethronement of her sister may be best described by the lines said to have been written by her with a diamond on a pane of glass at Woodstock:—

Much suspected by me,
Nothing proved can be,
Quoth Elizabeth, prisoner.

M. Wiesener describes all these events in detail, as well as the studies and occupations of Elizabeth during this period, and endeavours to trace from them the development of her character, avoiding equally the errors of her panegyrists and detractors, and accomplishing his task with a singular freedom from partisan

ship. As he well says, the splendour of Elizabeth's reign has tended to obscure her real character, and as her history was written during or soon after her lifetime, the religious enthusiasm and patriotism of the writers have led them to attribute all possible virtues to Elizabeth and the opposite qualities to her sister. Passing over the shortcomings and faults of their heroine, they have collected and preserved without examination the popular stories in her favour, and it is in this way that the legend of good Queen Bess has been formed and handed down to our own generation. Whilst pointing out the exaggerations of the popular estimate of Elizabeth's character, M. Wiesener gives no prominence to the scandalous tales of her detractors, and is by no means blind to the many great qualities of this most remarkable sovereign.

M. Wiesener dwells at length on Renard's efforts for the destruction of Elizabeth, and devotes an interesting chapter to the intrigues of Antoine de Noailles, the French ambassador, for undermining the Spanish interests in England. Whilst pretending to favour the cause of Elizabeth and Courtenay, Earl of Devonshire, Noailles had really the object in view of placing Mary Stuart on the throne of England. Our author fully disposes of the story that Mary was led by jealousy of the preference which Courtenay had for her to entertain an implacable hatred of her sister, by showing not only that Mary never had any love passages with that nobleman, but that she seriously thought of marrying him with Elizabeth, and that the match did not take place owing to the advice of the Emperor and the absolute refusal of Courtenay himself. He also shows the falsity of the other story of the passion of Philip the Second for his sister-in-law. That monarch pursued with tenacity the design of marrying her with his nephew, Philibert Emmanuel of Savoy, notwithstanding the most determined resistance on her part.

M. Wiesener is to be complimented on the completeness, accuracy, and laborious research shown in this work. In addition to the usual well-known printed authorities on the subject he has drawn largely on the French Archives, the Public Record Office and British Museum for information contained in original documents, to some of which notice is directed for the first time.

NOVELS OF THE WEEK.

The Europeans: a Sketch. By Henry James, Jr. 2 vols. (Macmillan & Co.)

Will is the Cause of Woe. 3 vols. (S. Tinsley & Co.)

MR. JAMES gives a view of American life which is not often presented to the novel-reader. But for a few local touches and names, the scene might be laid in an English country village, and it is curious to have a story where the New World represents simplicity and unconventionality as opposed to the modern ideas of the Old. Into a family living in almost Arcadian retirement and ignorance of the world "The Europeans" introduce themselves and their "foreign" ways. The "Baroness" is indeed an object of wonder and admiration to her simple-minded American cousins with her studied manners, her fashionable toilettes, and the mysterious morgantic marriage she has contracted in Germany which

enhances instead of damaging her reputation. Her "brilliant" brother, too, with his perpetual smile, is no less attractive to the demure young lady with whom he immediately falls in love. Though it is nowadays not a novelty for the heroine of a story to be otherwise than perfectly beautiful, it may be doubted whether it be politic to follow Miss Brontë and to make her positively plain, and perhaps it is not easy to take a very romantic interest in a young person who "was tall and pale, thin and a little awkward; her hair was fair and perfectly straight; her eyes were dark, and they had the singularity of seeming at once dull and restless." The reader is frequently told that she has a "beautiful character," and a "very peculiar temperament," but as few signs of these are displayed in the story (beyond her saying that "she doesn't like men that are always eating cake"!) one is willing to believe the fortunate wooer who says they will be further developed under his fostering care. The Baroness meanwhile fails to produce the effect she had hoped to do on the hearts of her young admirers, and on perceiving that they have no intention of proposing, she packs up her things in a rage and returns to her German prince. It will be perceived that the author has hardly employed the materials at his service to the best advantage, and that even a "sketch" could have borne somewhat more development of plot and character. The tale is, however, on the whole, pleasantly written, and, like the rest of the accomplished author's books, it is defaced by remarkably few of what we commonly think Americanisms. Indeed almost the only expression that strikes an English reader as unusual is when it is said "she touched her lips to a glass of wine"; the use of the word "declared" instead of "replied" or "said" is frequent, but there is only one "guess" in a Transatlantic signification.

Some persons can think stories, but cannot write them; some could write them if they could only think them; very few can do both; and the great majority can do neither. The author of 'Will is the Cause of Woe' may be placed in the first of these classes, being unquestionably more skilful in conceiving a character or situation than in working it out. This is not a well-told story, so far as its style or even its construction is concerned; but it contains some good ideas, and some even clever bits of painting. The characters of the hero and heroine—the naughty young man Cyril, and the pretty little victim Cherry—are commonplace to a fault; but Cyril's parents are drawn with a certain amount of power, indicating both a good conception and conscientious painstaking. Moreover, though it is commonplace enough to hear of a handsome Lothario befooling an ingenuous and unsuspecting girl, and of the girl suffering for the fault of both, it is of course possible to weave the romance in a hundred different ways, all pathetic, all true to life, and all worth the labour of recording. This remark is applicable to the story of Cyril Treherne and the two girls who loved him far beyond his deserts. It has little or nothing which is original, or which has not been told before in a similar fashion; but still it is life-like and touching, and thus fulfils the chief conditions on which a novelist is justified in claiming the attention of the public. Those who like a moderately seasoned romance, free

from subtlety and from egregious blemishes, will read these volumes with pleasure; and they will be neither greatly edified nor greatly disappointed.

SCHOOL-BOOKS.

Jules Bull's Class Book of Comparative Idioms: the German Part. By Th. Wehe. (Hachette.)

THE work of which this is a part is designed to show differences of idiom. The English part and the French appear in distinct volumes, and it is understood that one is not a translation of the other. Where idiomatic expressions are given in one tongue their equivalents are given in the other. For some uses books giving familiar dialogues in two or three languages may be convenient, but for learning a language their aid is slight. The plan of the series of which we notice one part may have great use in testing our knowledge of a language. Take a series of sentences in English, and for such expressions as "it is," "there are," "done on a larger scale," substitute German equivalents. If you can do it readily, you know practically something of German; if you cannot, the exercise will strengthen your memory. We may add that too numerous repetitions of idiomatic expressions have been well avoided.

Wilhelm Tell. By Schiller. Translated into English Verse by the Rev. Edward Massie, M.A. (Oxford, Clarendon Press.)

MR. MASSIE has very happily fulfilled the purpose he has set himself. His object in translating Schiller's play was entirely educational, to make it as useful as possible to students of either language. With this view he has taken pains, he tells us, to keep the English idioms pure, to avoid all expressions that savour of German modes of thought, and to be literal so far as a careful observance of this rule allows. His rendering can certainly be pronounced accurate and workmanlike; and though it is never poetical, yet it will distinctly serve its purpose—to be an aid to students who can read the original and compare it with the translation. This is rendered easier by the fact that the German is printed on one page and the English on the opposite.

Manual of Book-keeping Simplified. By John D. Nichol. (Central School Depot.)

THE writer's aim has been to make shorter and clearer our ordinary methods of book-keeping, in which complication, intentional or helpless, sometimes leads to bankruptcy. To show the reduction in the number of entries made by his own method, he gives, as a fair example, the accounts of a supposed firm, Mason & Mason, for one quarter, and these are indeed neat and concise. But could their method be conveniently expanded? That is the important question for these days of gigantic transactions. If an expansion of business to any extent could be represented as clearly as the accounts given here, then, in the course of a year, many scores of thousands of entries would be spared, and as many sources of possible errors would be dried up. That would indeed be a gain; but can the thing be done? In mechanics we have certain contrivances that serve well on a small scale, but fail when applied to very large operations. It may be so in methods of ready book-keeping, but we do not see here any sources of error, however large a business may be. The writer makes double as easy as single entry, and sets aside as useless the "journal," the "bought day-book," the "bought ledger," and the two books supposed to be required for bills payable and receivable. Above all, his plan makes easy at any time our coming to some fair conclusion respecting our approximate rate of profit. The explanations of technical terms are clearly given. But of "debtor" and "creditor," as variously applied to the sides of the ledger, and to those of the cash-book, a little more might have been said with advantage.

OUR LIBRARY TABLE.

HITHERTO Mr. Rogers in his translations of Aristophanes has dealt only with plays which small omissions of a line or two here and there sufficed to bring within the limits of propriety required by modern manners. In attempting to present the *Lysistrata* in an English dress, he has, as most scholars will be aware, undertaken a more difficult task. A Palais Royal audience might, indeed, even now tolerate the 'Lysistrata,' if we may judge from the success achieved not long since by the 'Timbale d'Argent'; but it is impossible to imagine it on any other stage at the present day. Mr. Rogers has, however, managed with much ingenuity, while keeping all, or nearly all, the less objectionable fun of the original play, to make his version generally readable. He shows sometimes a wonderful felicity in preserving the very letters of the original Greek. When Liddell and Scott can tell us nothing more about *κμβερικόν* than that it is "a woman's garment," a translator may surely be allowed to render it "cambric"; and "easy all!" retains not badly the sound as well as the sense of *εἶσαον ὦ*. Elsewhere he turns a little difficulty very aptly with the help of some word suggested, though in a different sense, by the original. Thus, when Lysistrata protests that, owing to the war,—

οὐδὲ μοιχοῦ καταλείπεται φεφάλυξ,

the barefaced admission is neatly softened by the rendering

No husbands now, no sparks, no anything.

But it is in the choruses that Mr. Rogers has always especially displayed his wonderful readiness and fertility. Take, for example, this from one of the scenes towards the latter part of the play, where the men and the women give themselves to unrestrained "chaffing"-matches. The men sing,—

Now to tell a little story
Fain, fain I grow.
One I heard when quite an urchin
Long, long ago.
How that once,
All to shun the nuptial bed
From his home Melanion fled,
To the hills and deserts sped,
Kept his dog,
Wove his snares,
Set his nets,
Trapped his hares:
Home he never more would go,
He detested women so,
We are of Melanion's mind,
We detest the womankind.

Where the Laconian dialect occurs, it is rendered by what its admirers call "the modern Doric,"—that is, broad Scotch. This sounds to us sometimes rather conventional, but, after all, Aristophanes's Laconian may have been the same. Could nothing more characteristic have been found to represent the perpetual *vaî τὼ σὼ* than "by the Twa," which must be meaningless to modern readers? In conclusion, while we are sorry to hear that Mr. Rogers is prevented by want of health and leisure from continuing to produce his Aristophanes in the form which he has hitherto done, with the Greek text and notes, it is pleasant to learn that the translations are finished, and are all to be given to the world. Messrs. Bell & Son are his publishers.

MR. HIMES, Professor of English literature in Pennsylvania College, has made an elaborate *Study of Milton's Paradise Lost* (Lippincott) in the form of a kind of paraphrase of the poem, book by book, mixed with discussions of the various comments and criticisms made by Miltonic scholars and others on different points. It seems well and carefully done on the whole, but most scholars will demur to such speculations as that the encounter of Apollo with Death in the 'Alcester' "probably suggested" that of Satan and Death in Book ii. of the poem, though the same view was held by the ingenious Dr. Warton. There is a Death in each scene, and that is about all the resemblance. Similarly, certain letters occur both in *Ἀγρόε* and *letum*, but it may be doubted whether Prof. Curtius would accept the inference which Mr. Himes appears to draw on p. 23. It is

hard, by the way, on the "lucidum cœli decus" to be identified with Satan and Beelzebub. But these attempts to connect the Miltonic Scriptural mythology with the classical are the least satisfactory part of Mr. Himes's book. His general account of the whole action of the poem might not improbably be a useful help to a young reader about to make his first acquaintance with the greatest of modern epics. A more experienced student is amused at the earnestness with which Mr. Himes defends his author against the attacks of all and sundry, even pausing to refute with much care Mr. Ruskin's charge of vagueness and indefiniteness in topography, especially in comparison with Dante. In passing, we may point out to Mr. Himes that to the question "why there should be nine circles, and no more nor less" (in Dante's 'Hell'), a much "better answer can be given than that nine is a favourite number"; but that is not here to the purpose. The mention of Dante reminds us that Mr. Himes might have found a corroboration of his view that Chaos, "the Anarch old," is identical with Pluto, in the resemblance of the "faltering speech" with which he addresses Satan, to the "voce chiacchia" of Pluto (or Plutus, it matters not which, for Dante clearly combined the two) in the 'Inferno.' Milton owed more, probably, to Dante than is often recognized among his more conspicuous borrowings from classical Latin and cinque-cento Italian writers. There are a few Americanisms in Mr. Himes's book: e.g. the remark that "playing upon the organ was one of his (Milton's) daily avocations," and the curious division "know-edge" of which there are constant instances, some odd fatality having apparently compelled the printer to bring the word into two lines almost whenever it occurs. The book concludes with a chapter on Milton's versification, which may be useful to readers who cannot be happy without scanning every line according to rule. Mr. Himes takes the old view that Milton said *Tirésias*, and made a harsh line thereby: ignoring the much more likely supposition that he gave the name its proper quantity, by which the line becomes harmonious enough.

UNDER the general title of the *Conversion of the West*, the Christian Knowledge Society has published four little volumes containing accounts of the establishment of Christianity in England, Scotland, and Ireland, Scandinavia, and Germany. The volume devoted to the last-named country is written by the Dean of Ely, and the other three by Dr. Maclear. These narratives are pleasantly written, and ought to prove popular. Dr. Maclear would have done well, however, not to adopt the strange crotchet of Mr. Freeman, which, thanks to Mr. Green, will probably become a most popular error, i.e., that the population of Britain was extirpated by the invading Teuton. Dr. Maclear should have recollected that not only has no proof of this hypothesis ever been produced, but it is quite contrary to all analogy, and can only be regarded as a delusion.

MESSRS. WARNE & Co. have added to their Lansdowne Poets, a series which is now growing extensive, editions of *Herbert* and *Heber* well adapted for popular use. The reprint of *Herbert* comprises his prose as well as his poetry.

THE translation of *Prince Bismarck's Letters* which Messrs. Chapman & Hall publish contains not the slightest indication of the original book from which Mr. Maxse has made his version. Such carelessness is not very creditable to those concerned in bringing out the volume.

MR. HERBERT FRY's *Royal Guide to the London Charities* has been sent to us by Messrs. Hardwicke & Bogue. This useful book of reference has reached its sixteenth year. Mr. Fry has evidently not sufficient fear of Mr. Simcox Lea: he has the audacity still to retain St. Katharine's Hospital in his list.

WE have received the *Reports of the Committees of the Free Libraries at West Bromwich and Cambridge*. At the former 78,575 volumes have been issued from the lending library to 62,358 borrowers,

as against 81,801 volumes, and 64,179 borrowers, in the preceding year. Disappointment is expressed that, although the number of volumes consulted in the Reference Library last year is in excess of the number in the previous year, this department is not used still more extensively. A catalogue has been printed. At Cambridge the additions made to the libraries have not been so large as usual, but of the Central Library a new catalogue has been published. The issue of books to borrowers and readers was 55,732, being an increase of 2,845 volumes over that of the preceding year.

WE have on our table *History of the United States*, by J. R. G. Hassard (New York, The Catholic Publication Society).—*Pleasant Ways in Science*, by R. A. Proctor (Chatto & Windus).—*On the Photo-chemistry of the Retina and on Visual Purple*, by Dr. W. Kühne, translated by M. Foster (Macmillan).—*The Problem of Human Life Here and Hereafter*, by Wilford (New York, Hall & Co.).—*Social Problems*, by J. T. Thomson (Kegan Paul).—*The Art of Spinning and Thread Making*, by J. Watson (Glasgow, Watson).—*Railroads*, by C. F. Adams, jun. (New York, Putnam).—*Notes on Glengarriff and Killarney as a Health Resort* (Bush).—*The Children's Picture Annual*, by M. Sunshine (Ward, Lock & Co.).—*With Axe and Rifle*, by W. H. G. Kingston (Low).—*Nelson*, by E. A. Blake (Chapman & Hall).—*The Beloved in his Garden*, by the Rev. A. Macarthur (Nisbet & Co.).—*Daniel and John*, by P. S. Desprez (Kegan Paul).—*Le Clou au Couvent*, by G. Haller (Paris, C. Lévy).—*La Desinenza in A Ritratti Umari*, by C. Dossi (Milan, E. Onufri & Co.).—*Indledning I Normannertiden*, by J. C. H. R. Steeustrup (Copenhagen, Klein).—*and Homeri quæ nunc Ecstant an reliquis Cycli Carminibus antiquiora sint*, by F. A. Paley (F. Norgate). Among New Editions we have *Oke's Fishery Laws*, by J. W. Willis-Bund (Butterworths).—*The Manchester Man*, by Mrs. J. L. Banks (Allingham).—*Little Fadette*, by G. Sand (Weldon & Co.).—*Mauprat*, by G. Sand (Weldon & Co.).—*The Mistress of Langdale Hall*, by R. M. Kettle (Ward, Lock & Co.). Also the following Pamphlets: *Passages from the Life of a Church Owl*, Related by Herself (Griffith & Farran).—*Papers for the Times*, No. 2 (Heywood).—*Characterology, or the Language of the Face*, by C. Townsend Andrews (Hasted & Mason).—*Codification of the Criminal Law of England*, by E. Dillon Lewis (Bristol, Arrowsmith).—*and The Famine in India*, by A. Montclar (Madras, Gantz Brothers).

LIST OF NEW BOOKS.

- Theology.*
Atwell's (W. E.) *Painful Theory of the Inspiration of Holy Scripture*, cr. svo. 7/6 cl.
Drew's (G. S.) *Human Life of Christ*, svo. 8/ cl.
Hodder's (E.) *Ephraim and Hebra, a Story of the Exodus*, 5/ cl.
Lincoln's (W.) *Typical Forebodings in Genesis*, 3/6 cl.
Poetry.
Wrenford's (E. C.) *Carmina Regia, and other Songs of the Heart*, svo. 7/6 cl.
History and Biography.
Bridgman (Laura D.), *Life and Education of*, by M. S. Lamson, cr. svo. 7/6 cl.
Scott's *Life of Napoleon Bonaparte*, Library Edition, Vol. I svo. 8/6 cl.
Geography and Travel.
Burnaby's (Capt. F.) *On Horseback Through Asia Minor*, cheap edit. cr. svo. 10/6 cl.
Latouche's (J.) *Travels in Portugal*, cr. svo. 6/ cl.
Philology.
Bensley's (E. R.) *New Dictionary of the Spanish and English Languages*, roy. svo. 21/ cl.
Morrison's (F.) *Advanced English Grammar*, 12mo. 2/ cl.
Science.
Barlow's (A.) *The History and Principles of Weaving*, 25/ cl.
Heath's (F. G.) *Our Woodland Trees*, svo. 12/6 cl.
Robert's (C.) *Manual of Anthropometry*, svo. 6/6 cl.
General Literature.
Aldridge's (L.) *Clare*, 12mo. 2/ bds.
Arche Dunn's *Stories as Told by Himself*, cr. svo. 2/ cl.
Clarke's (C. and M. C.) *Recollections of Writers*, 10/6 cl.
Copping's (W. A.) *Tables of Stamp Duties from 1815 to 1878*, svo. 2/6 cl. lp.
Dyer's (Rev. T. F. T.) *English Folk-Lore*, cr. svo. 5/ cl.
Eliot's (G.) *Works*, Cabinet Edition, Faux Holt, Vol. I. 5/ cl.
Gellie's (M. E.) *The New Girl, or the Rival*, cr. svo. 3/6 cl.
Hamley's Major-General W. G.) *Guilty or not Guilty*, 3/6 cl.
Holt's (E. S.) *Margery's Son*, cr. svo. 5/ cl.
Hope's (A. R.) *Buttons, the Narrative of the Trials and Travels of a Young Gentleman*, cr. svo. 4/6 cl.

Kington's (W. H. G.) *The Rival Crusoes*, cr. Svo. 5/6 cl.
 Martin's (F.) *Michelle and Little Jack*, cr. Svo. 10/6 cl.
 Scott's *Waverley Novels*, Heart of Midlothian, Vol. II. 2/6 bds.
 Thackeray's *Adventures of Philip*, Vol. II. cr. Svo. 3/6 cl.
 Ups and Downs, a *Story of Australian Life*, by Rolf Boldrewood, 12mo. 2/ bds.
 Wood's (Mrs. H.) *Pomeroy Abbey*, 3 vols. cr. Svo. 31/6 cl.
 Yates's (E.) *Dr. Wainwright's Patient*, 12mo. 2/ bds.

A NOTING ON RENOTINGS.

MR. WATKISS LLOYD has beaten about various bushes, and flashed off several erratic squibs. But having explained what was the custom of virgin brides, I am content to leave to the common sense of English readers, whether "untrimmed" cannot express Jonson's "hair flowing loose," especially when Blanche's make-up was both distinctive and in contrast with the elaborate and fantastic head-gears of that day, and when she was on the stage, and pointed at by the finger of Constance. Under these circumstances, are we to retain the text, or are we to adopt a mere conjecture which depends on the assumption that under differing circumstances Shakespeare could only have one idea on the one subject of a bride?

Here I would have ceased, but that Mr. Watkiss Lloyd has most naively given as a reason for one of his changes in 'King John' that which is one of its greatest objections. And I notice it because it is clear that a similar reasoning leads him to uphold "untrimmed." "In arms," the original reading, gives, he says, excellent sense, but his conjecture "unarm'd" gives [in his opinion] a better. He thus deliberately sets aside one of the most universally acknowledged canons of textual criticism, which may be tersely expressed thus: when a passage gives a good (not to say excellent) and appropriate sense, leave it alone. Such is not an emendation of Shakespeare's text, but an emending of Shakespeare. The cause of the thousand and one arrogancies and absurdities of Warburton, Becket, and Swynfin Jervis, and of their numberless and nameless imitators—persons who would palm on us their brazenly bright new lamps for old, to take in if they can such unknowing ones as Aladdin's mother. I confess myself unable to appreciate such *featurings*, whether they be those of a Dyce or of a Touchstone, and with Audrey thank the gods that I am not thus poetical. B. NICHOLSON.

P.S. I need not say that I have used "dishevelled" as a synonyme for "untrimmed"; and that I said that a bride's hair was doubtless trimmed that it might look more naturally and more beautifully untrimmed.

*** We cannot insert more letters on this point.

'NEW GREECE.'

I SHOULD NOT have felt disposed to raise a question in connexion with your notice of my book on 'New Greece' if it were not for the fact that the writer of that notice (unintentionally, no doubt) puts a wrong construction on one part of my argument. The matter to which I refer is as follows. I said (p. 2) that much of the territory on which Russia closed her hand in the Treaty of San Stefano was "Greek by tradition, by language, and by preponderance of race"—"from the Ægean to the foot of the Balkans, from the Black Sea to Monastir and Ochrida," not Bitolia, as your reviewer has it. Commenting on this, my critic says:—"On historical grounds" the extension of modern Greece to these districts "might, no doubt, be upheld, but certainly not ethnographically, as the author appears to assume, for a great portion of the territory thus claimed is indubitably inhabited by an alien race, and no sneer at 'fictitious' ethnography, or appeal to statistics emanating from tainted sources, can avail against that fact."

I thought I had advanced better reasons than sneers and tainted statistics. I did, indeed, sneer at the San Stefano map, which claimed the above-mentioned districts for the Bulgarians, and I sneered at the Pan-Slavonian theory which would include Constantinople in its legitimate inheritance. Was I wrong in calling this ethnography fictitious? As to the source of my statistics, I relied especially on

M. Elisée Reclus, than whom there are few higher or more impartial authorities. M. Reclus, in his 'Nouvelle Géographie Universelle,' affirms that "Thessaly, Macedonia, the ancient Chalcidice, Thrace, are Greek countries. Constantinople itself is in the ethnological Hellad." After this, I may have weakened my case by quoting other authorities. As a matter of fact, I quoted about a dozen, and I spoke of them not as tainted, but as "differing remarkably" from each other. Again, I have nowhere denied that Thrace and Macedonia are inhabited by aliens, side by side with the Hellenic or Hellenized population. I explained what I meant by the "preponderance" of the Greek race; and I was careful to say that the Greek claims ought only to be advanced when the recession of the Turks afforded a just opportunity. I am anxious that these questions of fact should be set right, being unwilling to figure in your columns as having so palpably trifled with a cause which needs the most earnest and persistent advocacy.

LEWIS SERGEANT.

*** We cannot admit having put a wrong construction on a part of Mr. Sergeant's argument. We admit M. Reclus to be a trustworthy and impartial authority, and a reference to his work will show at once that he confirms all we say with reference to the ethnography of the countries to the south of the Balkans. The sea-board is Greek, no doubt, but the country of the Bulgarians stretches, according to him, from the Danube in the north to the Rhodope mountains in the south and the Pindus in the west (p. 217), and at Saloniki the Bulgarians extend down to the coast of the Ægean (p. 168). "Des bords du Danube inférieur aux versants du Pinde, tout le sol de la Péninsule appartient aux Bulgares, sauf pourtant les îlots et les archipels ethnologiques où vivent des Turcs, des Valaques, des Zinzars ou des Grecs." M. Reclus estimates the Greeks in European Turkey at 1,200,000 souls, but as the territories claimed as Greek by Mr. Sergeant have a population of about 5,000,000, the Greeks are in a decided minority, numerically, at all events. M. Reclus may have under-estimated their numbers, but as Mr. Sergeant professes to have "especially relied" on him, we need not pursue that complicated, and, under present circumstances, unprofitable question any further.

THE EARLIEST FRENCH GRAMMARS.

IT is an interesting fact that the earliest attempts to compose a French grammar were made for Englishmen to learn French. They can be traced back to the fourteenth century. In 1673 M. Paul Meyer, Professor at the Collège de France in Paris, published in the *Revue Critique* a very curious treatise, headed 'La Manière de Langage qui enseigne à Parler et à Écrire le Français,' from a Harleian MS. in the British Museum, which he believed to be unique. There is, however, another copy of it in MS. 182 belonging to All Souls' College, Oxford, which, as Prof. Stengel, of Marburg, informs us, has not only many and important various readings, but also (f. 314) an additional chapter representing a dialogue between a Frenchman and an Englishman, from which we communicate the following extract:—

"En que pais estiez vous nee, beau sire, s'il vous plaist? 'Vraement sire, je fu nee ou roialme de France.' 'En que ville, beau sire?' 'En Parys sire, si dieu m'ait.' 'Vraement sire, je vous en croy bien, car vous parlez bien et gracieusement douz françois. Et pour ce il me fait grand bien et esbatement ou cuer de parler avec vous de vostre beau langage car c'est la plus gracieux parler que soit ou monde et de tous gens mieulx prisee et amee que nul autre. Et coment vous es a vis, beau sire, de tresbealle citee de Paris?' 'Vraement, sire, il m'est avis que ne vi onques mais jour de ma vie si belle citee come ce est, toutes choses acompteez; car il en y a tant de si beaux chasteux, si grans fortresses et si haultes maisons et fortes et que sont si honestement appareilliez que, si vous les eussiez veu, vous en seroiez tres tout esbahiz.' 'Vraement, sire, il peut bien estre

veritable ce que vous ditez. Il pleust a Dieu et a la vierge Marie, mon tres douz amy, que je seusse si bien et gracieusement parler françois come vous sauez. . . 'Vous parlez bien a droit hardiment.' 'Savez vostre grace, beau sire, non fais.' 'Par dieu si faitez aussi bien et gentiment come, se vous eussiez demoree a Paris ces vint ans. Car vraiment je n'oy onques mais Englois parler françois si bien apoint ne si doucement come vous faitez, ce m'est avis toutes voies.' . . 'Beau sire, feustez vous onques mais a Rouen en Normandie?' 'Non il vraiment sire, je n'y fu onques jour de ma vie, mais j'y este autre part en beaucoup de lieux, a Tours en Toureny, j'y este au Bloys, a Chartres et a Aurilans aussi bien.' 'A Aurilans, sainte Marie! c'est bien loins de cy, car c'est bien pres au bout de la monde, si come nen dit en ce pais icy.' 'Vraement, sire, ils sont bien fols qui le cuident, car c'est ou mylieu du roialme de France.' 'Est Aurilans vne beau ville?' 'Oïl, sire, si dieu m'ait, la plus belle que soit ou roialme de France apres Paris. Et aussi il en y a vn grand estude des loys. Car les plus vaillanz et les plus gentils clers qui sont ou cristiantee y repairent pour estudier en civil et canon.' 'Mon tresdoulz amy, je vous en croy bien, mais toutes voies j'oy dire qui l'anemy y apprent ses desceples de nigromancie en une teste.' 'Pas voir.' 'Par saint Jacques, toutes voies il y avoit jadis vn Englois qu'estoit fort nigromancien qui est a nom Colyn I. qui savoit faire beaucoup des merveilles par voie de nigromancie.' 'Sire ce n'est pas chose creable, mais qu'il ne vous desplaise; car je say bien que n'y fut onques mais estude de tel fatras. Mais j'oy bien dire que souloit estre entre les Espaniols mescreans et pour ce ne le croiez mie.' 'Sire je vous croy bien.'

The author of this treatise seems to be, according to Dr. Stengel's opinion, Canon M. T. Coiffurely, Doctor utriusque Juris of Orleans, who is (as is to be seen in the All Souls' MS) the author of the 'Tractatus Orthographiæ Gallicanæ' (different from a homonymous treatise mentioned by M. Paul Meyer), of which Alexander Barclay made great use in his treatise on French pronunciation printed (1521, partly reprinted by Mr. Ellis in 1871). The same All Souls' MS. contains also John Barton's 'Introduction to French Grammar,' which seems to be the earliest French grammar known at present. Dr. Stengel, who published last year a critical reprint of the earliest Provençal grammars (as was noticed in these columns), is preparing Burton's grammar for publication, together with the 'Tractatus' and a grammatical treatise, headed 'Un Petit Livre pour enseigner les Enfants de leur entreparler comun François,' to be found also in the same All Souls' MS. In an appendix he intends to give the readings in this MS. of the 'Manière' which differ from M. P. Meyer's edition.

THE LIBRARY ASSOCIATION.

THE first Annual Meeting of the Library Association took place at Oxford on Tuesday, the 1st instant. The meeting was held in the rooms of the Oxford Union Society, by permission of the Treasurer and Council. The programme of work to be done extended over three days, and included visits to the most interesting libraries in the University. Mr. Cox, the librarian of the Bodleian, presided on the first day, and welcomed the visitors in a speech of the most genial warmth and kindly humour. The foreign visitors to the Conference of last year had been elected honorary members of the Library Association, and were represented by Baron de Watteville and Comte de Marsy from France, and Count Ugo Balsani from Rome. Prof. Dziatko, from the University of Breslau, and Mr. Henry Stevens, the American bibliographer, were present, as were Dr. Acland, Radcliffe librarian; Mr. Mark Pattison, Rector of Lincoln College; Prof. Rolleston, Prof. Jowett, Mr. Max Müller, Mr. Bullen and Mr. Garnett of the British Museum; Dr. Malet, from Trinity College, Dublin; and Mr. Clarke, of the Advocates' Library. Two African gentlemen paid marked attention to the proceedings, while the

provincial librarians took an active part in the many lively discussions that ensued.

The Report of the Council gave an account of what had been done during the year. The first year was one of promise and preparation rather than performance. The vitality and courage of the Association were proved by the efforts it had made in the direction of producing a general catalogue of all English literature. It had been in correspondence on this subject both with the authorities of the British Museum and with the Society of Arts, and intended to pursue the matter with unwavering persistence. There were 168 members of the Association enrolled during the year. After the Report had been adopted, Mr. Briscoe, of Nottingham Free Library, read a paper on the practice of forming composite libraries which is in vogue among the rate-supported libraries where the rate is barely sufficient to maintain the administration, and yields nothing for the purchase of the needful additions of new books. A subscription-library is tacked on to the free library, and managed by the librarian for the benefit of the subscribers only. In return the books thus acquired are at the end of a year handed over to the free library as their possession. The plan was warmly supported by the librarians from Dundee and Leeds.

Mr. E. C. Thomas read a paper 'On the Libraries and on the Use of College Libraries,' in which he gave a lucid account of things as they are, and spoke of changes and reforms to make them what they ought to be in so vivacious a manner as to call forth from some of the professors present remarks that were delivered with a corresponding vivacity.

The afternoon sitting was opened with a paper by the Rev. H. E. Reynolds, librarian of the Cathedral Library, Exeter, 'On our Cathedral Libraries: their History, Contents, and Uses,' which was supplemented by a tabulated statement of cathedral libraries. He advocated the opening of these libraries for the use of the diocesan clergy.

Mr. Wright, librarian of the Free Library, Plymouth, chose for his subject 'Special Collections of Books for Provincial Libraries,' and laid stress on the duty incumbent on every librarian of acquiring as complete a collection of books of local history as possible.

Before the meeting separated, Baron de Watteville, in terse and nervous French, expressed the pleasure he felt in coming to the meeting, and the interest taken in it by M. Bardoux, Minister of Public Instruction.

The pleasure of the visit to the Bodleian Library was greatly enhanced by the pains taken by Mr. Cox to show the best points of the Library, and to exhibit books of especial interest. The Greek manuscripts of Euclid and Plato, written by a scribe residing on the Gulf of Corinth in the ninth century for one and the same person, belong to the romance of bibliography. After centuries of separation these two volumes about eighty years ago were reunited in the Bodleian Library.

R. H.

Literary Gossip.

MR. MAGNÚSSON has returned from Sweden and Finland, after two months' absence, with a harvest of Runic Calendars which exceeds greatly all the expectations he had formed. He has brought back photographs of 265 Runic staves, and books on wood and bone and horn, abounding in a variety of types as to the form of the runes and the mark-days' emblems, and no less various as to the terms by which the year commences.

AMONG the various results to which Mr. Magnússon's researches have led, the most important for the future study of primitive literature is undoubtedly the classification of the staves by distinct characteristics into

definite groups: 1. The *Norwegian*, without runes, which in direct opposition to the current opinion of nearly 300 years Mr. Magnússon maintains to be an immigrant from England, having its prototype in the clog of Staffordshire. 2. The *Danish*, with runes, distinguished from the Swedish by the form of the runes and by the type of emblems employed to signalize saints' and mark days. 3. The *Swedish*, with runes—runes and emblems of a distinct type, and the staves frequently furnished with the so-called Peter's game, or Peter's problem, a formula showing how, by arranging fifteen Christians and fifteen Jews in a certain way, and taking out every ninth man for the purpose of saving a sinking vessel in a storm, the lot of being thrown overboard befell all the Jews to the salvation of all the Christians. 4. The *Finnish*, distinguished by irregularity of runic types, by singularly quaint emblems, many of which are still shrouded in mystery. 5. The *Lapp*, generally in the form of a book, cut on plates of bone or horn, ornamentation quite distinct, emblems likewise in a great measure; execution generally artistic and tasteful. 6. The *Tschudish*, a short log of wood or bone, mostly hexagonal, thick in the middle and tapering off towards either end; Sunday letters nothing but scores in the edge where two planes meet; symbols few, and extremely rude. Eventually Mr. Magnússon expects to bring out important points with regard to the relation of these almanacs to the Julian calendar and Scandinavian chronology based on the latter.

'WITHIN SOUND OF THE SEA' is the title of the story about to appear by Miss Dempster, author of 'Véra,' 'Blue Roses,' &c. In a tale of middle-class life, the scene of which is laid on the wild northern coasts of Scotland, the writer is breaking entirely new ground.

MESSRS. LONGMAN will publish in a few days the second Part of the 'Fac-similes of the National Manuscripts of Ireland, selected and edited, under the direction of the Right Hon. Edward Sullivan, Master of the Rolls in Ireland, by John T. Gilbert, F.S.A., late Secretary of the Public Record Office of Ireland, and Photozincographed by command of Her Majesty, by Major General Sir Henry James, late Director-General of the Ordnance Survey.' This Part contains ninety specimens in colours of the chief existing MSS. connected with Ireland, from A.D. 1100 to 1299. Amongst the more Biblical MSS.; Psalters; the Corpus Christi Irish Missal; Gaelic poems and Histories; an illustrated MS. of the Topography of Ireland by Cambrensis; Confession of St. Patrick; Life of St. Patrick by Jocelin; charters, letters, rolls, accounts, chartularies, Annals of Inisfallen, Connacht, Tighernach, &c. The entire impression of Part I. of this important work is nearly exhausted.

MESSRS. SAMPSON Low & Co. will issue two volumes in the course of October, by Mr. W. W. Fenn, formerly the drawing-master at Westminster School. Mr. Fenn was stricken with blindness some fourteen years ago, but possessing great elasticity of temperament he devoted himself to writing and became an able contributor to magazines and illustrated newspapers. A selection from these contributions he has prepared under the title of 'Half-Hours of Blind Man's Holiday; or,

Summer and Winter, Sketches in Black and White.' They will be accompanied by an autobiographic narrative called 'My Own Story.'

THE St. Andrews school for girls, modelled on the plan of the great English public schools for boys, has just entered on its second year, having been first opened in October 1877. The school is a proprietary one, and the government is vested in a council. The staff is entirely composed of women, English and foreign. The subjects of study, on which special stress is laid, have been chosen with a view not to cramming information into girls, but to developing and training their mental powers. Satisfaction with the progress of the pupils was expressed by the Examiners who conducted the school examination in July last; and it is understood that the work of the school will be tested in future, not only by the July examination, but by preparing pupils for such ordeals as the University of London Matriculation Examinations and the Girtton College Scholarships and Entrance Examinations. A gymnasium and playground secure peculiar advantages for the health of the girls,—indeed the prominence given to physical training forms one of the distinguishing features of the school. Such a school, offering—to quote its prospectus—"a thoroughly good education at moderate cost to the daughters of gentlemen," has long been needed in Scotland, where people—especially those who live in the country—have hitherto been compelled either to send their daughters to England for education, or to content themselves with the training a governess can give at home. But that the school is not merely fitted to meet the needs of the Scotch upper classes is proved by the fact that it has already attracted pupils from England. While in October 1877 the number of pupils was about 45, of whom 10 were boarders in the head mistress's house, there are 75 pupils in all, and of these 28 are boarders. A second boarding-house will therefore shortly be opened, under the management of one of the assistant mistresses.

MR. HEPWORTH DIXON's new work, 'Royal Windsor,' which we have before mentioned, is in the press and will be issued by Messrs. Hurst & Blackett in the course of a few weeks. Messrs. Trübner write:—"Referring to the first paragraph of the 'Geographical Notes' in your issue of last Saturday, we beg to state Mr. Hepworth Dixon's forthcoming letters on Cyprus, &c., will be written, under contract, for us, and will be supplied to several provincial newspapers, not to the *North British Daily Mail* exclusively."

ONE subsidiary result of the late Eastern changes is the extension of the area of the Roman alphabet. The Austro-Hungarian Government has adopted for Bosnia and Herzegovina the Croato-Slav dialect in Roman type, instead of the Cyrillic type used by the Ottoman Government. The occupation of the Dobruja by the Roumans is attended by the use of the Roman character, which will, however, be displaced in Bessarabia by the Russian.

SIR JULIAN GOLDSMID, M.P., has promised to contribute 500 guineas towards the foundation of a free library for Rochester. The only condition accompanying this offer is that the burgesses should provide for the maintenance

of the institution by adopting the Free Library Act.

A NEW poem by Mr. Bayard Taylor, entitled 'Prince Deucalion,' will be published immediately in New York and London.

MESSRS. NISBET & Co. are preparing for publication the following new books:—'Eventide at Bethel; or, the Night Dream of the Desert,' by Dr. J. R. Macduff; 'Life Mosaic: "The Ministry of Song," and "Under the Surface,"' in one volume, by Frances R. Havergal, with illustrations of Alpine scenery and flowers, by the Baroness Helga von Cramm; 'Pilgrim Notes on Bible Lands: a Narrative of a Recent Tour,' by Dr. P. Schaff; the second volume of 'Family Devotion,' the book of Psalms arranged for worship, with meditations on each portion, by the Dean of Gloucester; 'Words of Faithfulness,' notes of sermons preached by the Rev. Stephen H. Langston, with a preface by Canon Hoare; 'Fra Girolamo Savonarola and his Times,' a sketch by W. Dinwiddie, LL.B.; a second series of 'New Lights upon Old Lines,' or vexed questions in theological controversy discussed, by Mr. T. M. Mason; 'Six Months at the Cape,' a record of personal experience and adventure, by Mr. R. M. Ballantyne; 'Life and Adventure in Japan,' by Prof. E. Warren Clarke; 'South Africa and its Mission Fields,' by the Rev. J. E. Carlyle; 'The Fitness of Christianity to Man,' the Bohlen Lectures for 1878, by F. D. Huntington, Bishop of Central New York; and 'Stories of the Cathedral Cities of England,' by Mrs. Marshall.

MR. H. B. WHEATLEY has been for some time engaged upon an exhaustive index for the Rev. Mynors Bright's new transcript of 'Pepys' Diary.' Messrs. Bickers & Son will issue it with the sixth and concluding volume by the end of October.

MESSRS. MACMILLAN & Co. will shortly publish a work on the Relations of Mind and Brain, by Prof. Calderwood of Edinburgh.

MESSRS. MACMILLAN & Co. contemplate adding to their "Golden Treasury Series" a reprint of Lamb's 'Tales from Shakespeare,' edited, with a Preface, by the Rev. Alfred Ainger, M.A., Reader at the Temple. The volume will appear about Christmas time.

MESSRS. WARNE & Co. announce the following new works: 'Baron Munchausen: his Adventures,' eighteen coloured plates; 'Nature Pictures,' with thirty illustrations; Stonehenge's 'British Rural Sports'; the Arandel Edition of 'Longfellow's Poetical Works'; Aunt Louisa's 'Golden Gift' and 'Favourite Toy Books'; 'Left to Themselves,' a book for boys, by Augusta Marryat; 'The Danes in England,' by Englebach; 'Worth Doing,' by Miss Brockman, author of 'Seven o'Clock'; and eight new volumes of the Aunt Louisa Popular Toy Books.

A NEW work, by Mr. R. W. Procter, author of 'Memorials of Manchester Streets,' will be announced immediately. It will be entitled 'Memorials of Bygone Manchester, with Glimpses of the Environs,' and will form a supplementary volume to the 'Streets.' It will contain numerous illustrations, including a portrait of the deceased Lancashire poet, John Critchley Prince. Mr. John Leigh, author of 'A Legend of Lyme, and other Ballads,' will contribute an Appendix, giving

the names and descriptions of the streets of Manchester and Salford in 1746.

DURING last month a congress of Oriental scholars was held at Lyons, as we have already announced. The Lyons Congress is the third of the series held in the great provincial town of France, and was a complete success. There were six meetings. The first was devoted to the commercial side of the subject, the second to Eastern Fine Arts and Philology; the four succeeding meetings were devoted severally to the religions of Egypt and Assyria, India, China, and Japan. The proceedings were conducted with great spirit; on the last day an Oriental Museum was opened, and dedicated to the public by the liberality of one member, M. Guimet, who had himself made the tour of the world, and who, by his agreeable manner, his administrative capacity and hospitality, was the life and soul of this Congress.

MISS GEORGINA F. JACKSON, of Chester, will publish, at an early date, a considerable portion of the manuscript being in the printer's hands, a work on which she has for several years been engaged. It is entitled 'Shropshire Word-Book: a Glossary of Archaic and Provincial Words used in the County.' It is to be published by subscription, and will not pass through the usual trade channels. It will range in size with the books issued by the English Dialect Society as regards the ordinary impression, but a few copies will be printed on larger paper.

IN addition to the *édition de luxe* of Mr. Thackeray's works, of which two volumes have been issued, and the 'Life and Letters of Sydney Dobell,' Messrs. Smith, Elder & Co. announce a volume of Mixed Essays, by Mr. Matthew Arnold; 'The Classic Poets,' with their epics epitomized, by Mr. W. T. Dobson; 'Ethics and Aesthetics of Modern Poetry,' by Mr. J. B. Selkirk; and new editions of 'Law and God' and 'Reasonable Service,' by Mr. Page Roberts. The same firm promise the following novels: 'For Percival,' by Margaret Veley; 'The Return of the Native,' by Thomas Hardy; and 'The World She Awoke In: a Narrative,' by Lizzie Alldridge.

THE first number of a new weekly paper devoted to the interests of Protestantism is announced to appear to-day in Glasgow. It is entitled the *Scottish Patriot*.

M. LÉON GAUTIER, of the Archives Nationales, Paris, is about to publish a collection of Latin liturgical pieces in verses from the eighth to the tenth centuries. Most of the inedited texts are collected from MSS. in the Library of St. Gallen.

THE first number of the new Hebrew periodical with the title *Hayyey Olam*, 'Vie éternelle,' publication mensuelle des MSS. précieux, provenant des anciens docteurs Israélites, par B. Goldberg et M. Adelman, Paris, begins with the original text of Elijah of Pesaro's letter written from Fama Augusta. We have lately published a translation of the passages of this letter relating to Cyprus. The Hebrew text which exists only in an unique MS. in the National Library at Paris is corrupt. The editors, we are sorry to say, have reproduced this curious document very carelessly.

M. JOSEPH HALÉVY has in the press a volume containing an interlinear edition of the

most important bilingual texts in Assyrian and Accadian transcribed with Hebrew characters. A French translation with critical notes containing the possible readings of the polyphons and idiograms will form a second part of the book. M. Halévy will by his transliteration enable all Semitic scholars without recurring to syllabary to judge between his system and that of his opponents.

PHILOLOGISTS interested in mediæval and modern dialects will be glad to hear of the faithful reimpression of the Psalms in verses in the dialect of Béarn from a unique copy (1583) in the National Library in Paris, by Arnaud de Sallette; and of Lucien Rigaud's 'Dictionnaire du Jargon Parisien, l'Argot Ancien et l'Argot Moderne.'

MESSRS. HURST & BLACKETT announce among their forthcoming works of fiction: 'Paul Faber, Surgeon,' by Dr. George Mac Donald; 'A Broken Faith,' by Miss Iza Duffus Hardy, author of 'Glencairn,' &c.; and 'A Young Man's Fancy,' by Mrs. Forrester, author of 'Viva,' 'Mignon,' &c.

BEETON'S 'Christmas Annual' reaches this year its nineteenth anniversary. Amongst the contributors are Bret Harte, Mr. F. C. Burnand, and Mr. Henry S. Leigh.

THE Committee of the Caxton Celebration have printed their final balance-sheet. The amount handed over to the Printers' Pension Corporation for charitable purposes is 1,116*l.* 3*s.* 2*d.* This includes 210*l.* 17*s.* 5*d.* specially appropriated to the establishment of the Stephenson Pension. Among the receipts is the sum of 27*l.* 19*s.* 10*d.*, the proceeds of the sale of the 'New Biblia Pauperum,' for which the Committee are indebted to Messrs. Unwin Brothers.

TOWARDS the end of October, Heinrich and Julius Hart, editors of the *Monatsblätter*, will issue through Herr Kührtmann, of Bremen, the first volume of a new annual, 'The General Calendar of German Literature.' The work will contain an account of literary periodicals, the addresses of German *literati*, and other information of interest to the book world. German publishers and authors are requested to forward particulars of titles, &c., to the editors, at the above address in Bremen.

ON Tuesday, the first day of the new session of the Owens College, Manchester, Prof. Ward delivered the introductory lecture, and used the opportunity to reply to the criticism of the scheme for a University of Manchester which Mr. Mullinger contributed to the September number of *Fraser*. Mr. Mullinger states (on p. 294) that the promoters of the scheme indulge "in the vision of a great central school of scientific teaching with affiliated colleges throughout the country"; and, again, that the "scheme is conceived in a spirit unfriendly to the older universities." These propositions are quite erroneous, and Mr. Ward gave a detailed and satisfactory answer to them. Lord Cardwell was in the chair.

THE Working Men's College in Great Ormond Street has just entered upon the twenty-fifth year of its existence, and may be said to have nearly tided over that inevitable crisis in the life of all such institutions when the founders have passed away or retired, and the impulse they imparted has spent its force. Often the very people who would be eager to avail themselves of the advantages of such a

place if they were set before them are ignorant of its objects, its character, if not, indeed, of its very existence. This difficulty the Council have endeavoured to meet by arranging for a course of popular lectures for men and women on Thursday evenings throughout the term, to which the public generally as well as students and their friends will be admitted free. Among the lecturers are Prof. Seeley, Mr. Frederic Harrison, and Mr. T. Hughes. Another special feature of the present term will be the science lectures, which, under the able superintendence of Mr. Dunman, and with the ample appliances the college has now purchased, may be expected to meet with a success during the present year proportionate to the enlarged scale on which they have been organized. These classes opened on Wednesday, with an interesting lecture 'On Volcanoes and Coral Islands,' by Mr. Dunman.

An article founded on Dr. Jessopp's book, 'One Generation of a Norfolk House,' which we review this week, will appear in the next number of the *Edinburgh Review*.

MR. JOHN HOGG announces as nearly ready 'Our Redcoats and Bluejackets: War Pictures on Land and Sea, from the Year 1793 to the Present Time,' by Mr. H. Stewart; 'The Secret of Success,' by Mr. W. H. Davenport Adams; and a new edition of 'The Directorium Anglicanum,' edited by Dr. F. G. Lee, F.S.A.

SCIENCE

Coleoptera Sanctæ Helenæ. By T. Vernon Wolleston, M.A. (Van Voorst.)

THE volume bearing the above title is the last of a series of works on the insect Faunas of the Oceanic Islands of the Atlantic published by its author, who may be said to have devoted his life to this special line of biological study. It is now more than twenty-five years since he commenced his investigations with the Island of Madeira, applying his great skill as a collector and his extensive knowledge as a coleopterist to the thorough working out of the products of the island in this department. The results were given to the world in his splendidly illustrated 'Insecta Maderensia,' in 1854, and his 'Catalogue of the Coleoptera of Madeira' (1857); his general facts and speculations being consigned to a separate volume, entitled the 'Variation of Species in the Insecta,' on which Mr. Darwin founded some of his most striking arguments in the first edition of his 'Origin of Species.' Madeira being exhausted, the Canaries group were next attacked, and two years afterwards the Cape Verde Islands, St. Helena being visited and explored only after a ten years' interval. His successive works on the various islands are marked by the same characteristics; painstaking elaboration and accuracy with regard to the descriptive detail, and conscientious endeavour to make the striking facts brought to light, regarding modifications of form and geographical distribution, square with his preconceived ideas of the fixity of species and special creation. The present volume contains elaborate descriptions of 203 species of St. Helena coleoptera, preceded by an Introduction twenty-five pages in length, in which the Fauna of the island in this important department is exhaustively analyzed. Like other oceanic islands, a large proportion of its terrestrial products consists of species introduced, in times more or less recent, from other lands—the flotsam and jetsam of winds and currents, or the involuntary migrants brought by man and other unknown agencies. After eliminating these extraneous elements, Mr. Wolleston arrives at 129 species as the net endemic coleopterous Fauna of the island, and shows that

of these ninety-one, or three-fourths of the entire number, belong to the Rhyncophora or weevil group; a most unusual proportion, but which is explained by the fact that the species—nearly all of anomalous organization and remote affinities to Continental forms—are parasitic on the equally anomalous native plants, a scanty growth of which has escaped extermination in the higher and less accessible parts of the island. With these extraordinary weevils are also associated a small number of beetles of other families living in hidden situations on the same plants, notably the Carabideous species of the genus *Bembidium*, which form a group totally unlike any other in this world-wide genus. The existence and origin of these strange forms on a spot which, according to geological evidence, must have been isolated from all other lands during long ages, present an interesting problem, which our author, contrary to his previous habit, does not attempt to solve by the expedient of calling into imaginary existence intervening tracts of land since submerged. In the present state of the biological sciences, the problem in its entirety is, in fact, insoluble.

Memoir of the late Alfred Smee, F.R.S. By his Daughter. (G. Bell & Sons.)

THAT an affectionate daughter, dwelling on the memories of those days when the scientific tendencies of an indulgent father were made the sources of both amusement and instruction to his children, should magnify his "inventions and researches,"—as it pleases her to call them,—is not to be wondered at. We shall be sorry if any word written by us in the slightest degree tends to cast a shadow on a bright picture, but we are bound to express truly what we feel strongly. This memoir of a life extended to fifty-eight years—a considerable number of which were spent in the active pursuit of knowledge, and in the actual practice of medicine—fill only 134 printed pages of this book, the remaining portion, 283 pages, being reprints of papers, and of portions of works written by Mr. Alfred Smee between 1838 and 1876. The biographical notices given are, as we have said, brief, and they do not possess sufficient interest to secure any special attention from the reader. One quotation—we shall give but one—discloses the feeling which has moved the mind of Alfred Smee's daughter, whenever she has taken her pen in hand to write this memoir:—"He detested attending to any matters of detail, and liked instead to soar in the regions above, and propound those noble generalizations of physical force and mental phenomena, which it has been more especially the object of this work to show." The Appendix to this volume will convince every one, who will be at the trouble of carefully examining it, that the peculiarity of Alfred Smee's mind was a busy inquisitiveness struggling with the smaller details of the subject upon which it fixed. It does not show anywhere anything approaching to deductive power. It could not indeed pursue, steadily and cautiously, any simply inductive research. We see considerable restlessness and great anxiety to discover. A constant nervous irritability marks every movement; his impulses are ever more active than his reflective powers, consequently, with great industry he made really but little progress. We do not find that Alfred Smee originated any inquiry; but there was scarcely any discovery made upon which he had not something to say. With this industry it was quite impossible that some new features should not be detected, especially as Alfred Smee's observing powers were good; but he seldom, if ever, made a correct generalization. He was a lover of Nature in a certain way; but he could not contemplate its beauties with advantage, or dwell with true devotion on its wonders. He loved flowers, and he writes a book, 'My Garden.' He delights in fishing, and we find him "in spare moments before breakfast and after a late dinner busy writing a new book on fishing." Alfred Smee had a word to say on nearly every subject; but few of his words tended to elucidate any of the subjects which attracted his attention.

Hydrogeological Survey. By Joseph Lucas. (Stanford.)

WE have received two sheets, representing in colours the water-bearing beds of the metropolitan area, and giving a system of "artesian contours," which are said by the author to be "founded on carefully observed facts." These sheets are accompanied by a short explanatory treatise bearing the above title. The author is clearly desirous of creating a "science of hydrogeology." This, he explains, should embrace the form and position of the water in the water-bearing strata, and the "seasonal variations in the height of the water line." In the maps before us, an attempt is made to show the positions of the underground watershed ridges, and the positions and extent of the underground basins which they divide. There cannot be a doubt but that such knowledge, if strictly trustworthy, would be of great value, but it appears to us that a very extensive and expensive series of observations must be made before any real practical advantage can be hoped for. The work done by Mr. Lucas is important, and the maps must prove useful, but we cannot avoid saying that we think he claims for his 'Hydrogeological Survey' a position to which it has, as yet, not arrived.

Annual Record of Science and Industry for 1877. Edited by Spencer F. Baird. (New York, Harper Brothers; London, Trübner & Co.)

THIS volume is the seventh of a series commenced in 1871, forming a continuation of the 'Annual of Scientific Discovery,' which was begun in 1850. Each of the divisions of science has been committed to the care of some man of eminence in that special department. Thus a degree of accuracy has been secured which could not have been given to the several sections if they had been the work of a compiler merely. The work as now produced is certainly an improvement upon former volumes, and must prove highly useful to all who have an interest in the progress of science and its applications to human industries.

Report on the Air of Glasgow. By E. M. Dixon, B.Sc. (Glasgow, Anderson.)

THESE "Explanatory Remarks" by Mr. Dixon and by Mr. Danachie, his assistant, are of considerable value in connexion with the tables which constitute the Report. The Tables give the average amounts of certain substances existing in 100 cubic feet of air, collected at various points in Glasgow, and the results of special investigations on the meteorological conditions existing during the times and at the places in question. It should be stated that the analyses of the air given bear evidence of considerable analytical skill and exact chemical knowledge. The Tables recording the Wind, Temperature, and Rainfall are evidently the result of careful observations made with good instruments.

Water Supply of South Africa, and Facilities for the Storage of It. By John Croumbie Brown. (Edinburgh, Oliver & Boyd.)

IN a handsome volume of 652 pages Dr. John Croumbie Brown, late Government botanist at the Cape of Good Hope, and author of works treating on 'Forests and Moisture' and the 'Hydrology of South Africa,' recurs to the question of putting a stop to the further desiccation of South Africa, and points out the measures which he conceives would mitigate the mischief wrought by successive floods and droughts. The author advocates a well-considered scheme of irrigation, the planting of trees and forests, and the construction of dams across the rivers to prevent the wasteful escape of the water to the sea. The evidence he brings forward in support of his propositions is of an exhaustive nature, and ought to convince the most obdurate adherents of routine. Corporations and private individuals have, no doubt, done something in the directions indicated by the author; but any scheme, to be efficient on a large scale, would have to be taken in hand by the Colonial Government. Dr. Brown's work abounds in facts interesting to physical geographers, and is a mine

of wealth as regards the special subject with which it deals.

DR. A. PETERMANN.

By the death of this eminent geographer, which occurred on September 25th at Gotha, the scientific world has sustained a severe, if not irreparable loss. Dr. Petermann was born on April 18th, 1822, at Bleicherode, a small town in Thuringia. When seventeen years of age he entered the Geographical Art School, then recently founded by Dr. Berghaus at Potsdam. The training he received there was thorough, and extended to surveying as well as to everything connected with the production of maps. The work turned out by this School was of the highest class, and to its director Germany is in a large measure indebted for the high position it now holds in scientific cartography. In 1845 Dr. Petermann went to Edinburgh, where he assisted the late Dr. Keith Johnston in the production of an English edition of Berghaus's 'Physical Atlas.' Two years afterwards he came to London. Conjointly with the Rev. Thos. Milner he prepared a smaller 'Atlas of Physical Geography.' He also published an account of Barth's 'Expedition to Central Africa (1855),' wrote numerous articles for the 'English Cyclopædia' and the 'Encyclopædia Britannica,' and regularly contributed to the pages of this journal. In 1854 he returned to Germany, where the position as Director of Justus Perthes's Geographical Institute opened out to him a large sphere of public utility. His *Mittheilungen* has carried his name into every corner of the world where geography is studied; and to his advocacy of Arctic and other geographical explorations we are indebted for some of the best work done in the course of the last thirty years. As a scientific cartographer Dr. Petermann ranked high, and to appreciate his efforts in that direction we need merely compare an old edition of Stieler's 'Hand Atlas' with one brought out recently under his supervision. Indeed, his merits were universally acknowledged. The Royal Geographical Society awarded him its patron's medal, nearly all Geographical Societies of the world counted him amongst their honorary members, the Queen, at the suggestion of Chevalier Bunsen, appointed him her "physical geographer," and the University of Göttingen bestowed upon him an honorary degree. The *Mittheilungen*, we are happy to say, will be published as before, Dr. E. Behm acting as editor.

GEOGRAPHICAL NOTES.

MR. DOUGHTY writes from Jeddah to Chevalier de Kremer, Austrian Commissioner for Egypt, announcing his return from inner Arabia. He has visited Taymā (Teima), which lies nearly due east of El-Muwaylah, the fort in Midian whose name is now becoming so well known. Thence he passed to Kāsim (Qāsim), Tāif (Tāyif), and other interesting sites comparatively unexplored. He brings back, they say, several inscriptions. Apparently he has been unable to reach El-Hijr or Mādīn Sālih ("Cities of the Prophet Sālih"), concerning which so many legends are told. Despite the good intentions of many travellers it is still virgin ground, and we commend it to the attention of Capt. Burton.

M. Paul Gaffarel has prepared a new edition of André Thérêt's, the Franciscan Friar's 'Singularitez de la France Anarétique,' a work first published at Paris in 1558, with illustrations by Jean Cousin. The learned editor defends the worthy friar against the sneers of his contemporaries, and satisfactorily proves that it was he who first introduced tobacco into France, and not Jean Nicot de Villemain, the French ambassador in Portugal. The latter certainly sent some tobacco to Catherina of Medicis and other personages of the Court, but Thérêt had grown tobacco in France long before that, and actually proposed that it should be named, in honour of his native town, "Weed of Angoulême." A notice on this commented edition of an old and scarce book of travel has appeared in our French contemporary, the *Revue de Géographie* for September.

The Congress of Commercial Geography held from the 23rd to the 28th of last month, at the Trocadéro, was under the patronage of the French Government, and in connexion with the International Exhibition. The sittings of the sections were in certain rooms in the old Palace of the Tuileries; the general meetings were held in the new edifice of the Trocadéro. The main idea of this Congress was the expansion of commerce and colonization, and the development of the natural resources of newly-discovered countries. It was well attended, and delegates were sent from foreign countries to assist in the deliberations. In the general meeting, of the afternoon of Saturday, the 28th, which was the last, the celebrated African traveller, Dr. Nachtigal, was in the chair, and read an interesting paper on the commercial resources of the Soudan. Many other papers of great interest were read in the different sections, and were followed by lively discussions. This Congress was unquestionably most successful.

The *Geographical Magazine* for October contains a handy map of Afghanistan and the North-West frontier of India, reproduced from Col. Walker's excellent map of Central Asia (undoubtedly the best extant). The map is accompanied by a lengthy and exhaustive article, treating of the geography, ethnology, and resources of the country, and containing some useful notes on the blanks existing in our present geographical knowledge thereof.

M. Elisée Reclus is at present staying in London, busily collecting materials for an account of the British Islands, which will form part of his Universal Geography.

SIR RICHARD JOHN GRIFFITH, BART.

THIS eminent geologist and engineer died in Dublin on Sunday, the 22nd of September, just two days after completing his ninety-fourth year. He was the son of Richard Griffith, of Millicent, co. Kildare, and was born in Dublin on the 20th of September, 1784.

In 1797 Richard Griffith obtained a commission as lieutenant in the Royal Irish Artillery. This service, after the passing of the Act of Union, was merged in that of Great Britain, and Lieut. Griffith was one of two officers who were allowed, after an examination, to join the regiment. By the advice of his father, guided, doubtless, by some political feeling, he declined to avail himself of the privilege, and he then determined to devote his talents to civil engineering, especially with reference to mining. He appears first to have applied himself to the study of mining engineering in Cornwall, and he was for some time at Dolcoath mine, near Camborne. Mineralogy engaged his attention at this period, and several minerals, such as bismuth, cobalt, and nickel, which were then being raised, with silver ore, from one of the cross-courses, especially attracted his notice. It is said that the ability shown by the young engineer was so obvious that the committee were anxious to retain his services. Richard Griffith, however, desiring to extend his knowledge, declined their offers, and pursued his studies in the mining districts of Derbyshire, Yorkshire, and Durham. After this he proceeded to Edinburgh, and received regular instruction from the eminent professors, who at that time occupied the chairs in that University. At the age of twenty-three he was elected a Fellow of the Royal Society of Edinburgh. In 1808 Richard Griffith returned to Ireland and commenced his professional career. Under the influence of the Royal Dublin Society he at once commenced 'A Geological and Mining Examination of the Leinster Coal District.' The publication of the result of his labours was completed in 1814. In 1809 he was appointed engineer to inquire into the practicability of draining the bogs of Ireland, and he was elected successor to Kirwan, the mineralogist, as Inspector-General of Mines-Royal in Ireland. In 1815 he issued the first instalment of his geological map of his native county, to which he regularly made additions until 1822.

The Marquis of Wellesley employed Mr. Griffith as Engineer of Public Works in the counties

of Cork, Kerry, and Limerick, which were at this time afflicted with a disastrous famine. Under his direction the starving population was employed in the construction of about 250 miles of road. Subsequently he was engaged in making a boundary survey of the whole of Ireland. In 1827 he was appointed Commissioner of Valuation under Mr. Goulburn's Act, and 'Griffith's Valuation' was accepted as the test of value in nearly all the land disputes in Ireland. Mr. Richard Griffith was for a long period an active public officer; but we must dismiss, with a few brief words, our notice of his Government appointments. One of his happiest works was the diversion of the course of the River Liffey, by which he destroyed a nursery of disease, and constructed the fine open space, the Esplanade. He was made Deputy Chairman of the Board of Works in 1846, and in 1854, Sir Henry D. Jones being ordered to the Crimea, he became Chairman. This appointment placed under his charge all the land improvement and drainage works, and the National Gallery and the Museum of Natural History were both constructed during his period of office. Notwithstanding his numerous official engagements, Mr. Griffith never relaxed in his attention to the geological phenomena of Ireland, and the Dublin Royal Society's Museum is indebted to his labours for the extensive collection of fossils which illustrate the palæontology of the Irish rocks. In 1855 Griffith's Geological Map of Ireland was completed, and in that year Prof. Edward Forbes, as President of the Geological Society of London, presented him with the Wollaston Medal. In 1858 his labours were rewarded with a baronetcy by Lord Palmerston.

Sir Richard Griffith was a member of several learned societies, and during his long and active life he zealously gave the aid of his influence in promoting every branch of science, and especially encouraged the extension of our knowledge of geological phenomena, both in Ireland and Great Britain.

MR. THOMAS BELT, F.G.S.

ON the 22nd of last month, at Denver, Colorado, died of rheumatic fever, in the forty-sixth year of his age, the well-known traveller, naturalist, and geologist, Thomas Belt. The son of the late Mr. George Belt, a nurseryman and seedsman of Newcastle-upon-Tyne, he was a practical botanist almost from his infancy, and his scientific tastes were further developed in the two schools which he attended—the earliest presided over by Dr. J. C. Bruce, of antiquarian fame, and the second by the late John Storey, a man second to none of his day as a north-country botanist. In the latter establishment young Belt had as schoolfellows two boys who have since stamped their names in the annals of science—Prof. G. S. Brady and H. B. Brady F.R.S. In 1851 Thomas Belt joined in the first great gold rush to Australia, and since that time his life has been that of a hard-working, successful mining engineer. He visited all parts of the world in the course of his profession, but whether as a digger in Victoria, as a manager of mines in Central America, or as a prospector in the wilder parts of Russia, the engineer was always a naturalist at heart. He was an excellent observer, and a certain speculative tendency led him to group his observations so as to bring out their full theoretical bearings. He was minutely accurate in his description of facts, and bold in his generalizations. He covered so much ground that some of his theories may not bear the test of further research, but some will stand, and all bear witness to the singular grasp of his mind. The chief results of his work are to be found in his papers read before the Geological Society (of which he became a Fellow in 1866), and in a most interesting book entitled 'The Naturalist in Nicaragua,' and published in 1874.

In biology Mr. Belt was an advanced evolutionist, and in geology an ultra-glacialist. In both branches of science his papers were suggestive in the highest degree. What he did was so good that much was expected of him, and his sudden loss is an irreparable one to the rapidly

thinning group of eminent Tyneside naturalists to which, by right of birth, he belonged. G. A. L.

MEETINGS FOR THE ENSUING WEEK.

Mos. Society of Engineers, 71.—Application of Electricity to the Ignition of Blasting Charges, Mr. G. G. André.
Wed. Microscopical, 8.—Fossils called Graptolites, being a Contribution to the History of the Eozoöcetes in Repilla, Prof. Owen; Modification of the Illuminator for Balsam Mounted Objects, Dr. J. J. Woodward.
Fri. Quaker Microscopical, 7.
 New Shakspere, 8.—Anachronisms in "Winter's Tale," Mr. J. W. Mills; Site of Burbage's Theatre, Notes from the Public Record Office, Mr. C. H. Overend.

Science Gossip.

Messrs. Smith, Elder & Co. have in the press 'The Localization of Cerebral Disease; being the Gulstonian Lectures for 1878,' by Dr. David Ferrier, F.R.S.; 'A Manual of Practical Anatomy,' by Dr. J. Cossar Ewart; and 'Clinical Manual for the Study of Medical Cases,' edited by Dr. James Finlayson of Glasgow, and containing contributions by Prof. Gairdner, Prof. Stephenson, Dr. Alexander Robertson, Dr. Samson Gemmell, and Dr. Joseph Coats.

Prof. Peters, of the Hamilton College Observatory, Clinton, N.Y., has discovered two more small planets on the 29th and 30th of last month respectively. These will reckon as Nos. 191 and 192 in the list, which would seem still to be far from exhausted.

We regret to record the death of the eminent optician, Mr. Thomas Grubb, F.R.S., which took place at Dublin, on the 19th of September, in the seventy-eighth year of his age. The construction of the equatorials of the Markree and Dunsink Observatories, of thirteen and twelve inches aperture respectively, and of the great Melbourne reflecting telescope, with speculum four feet in diameter, may be mentioned as his most remarkable achievements. On his retirement he was succeeded by his son, Mr. Howard Grubb, by whom the fifteen-inch refractors in the observatories of Lord Lindsay and Dr. Huggins were constructed, and under whose directions a gigantic equatorial for the new Imperial Observatory at Vienna, of twenty-seven inches aperture, is now being made.

The Nation (New York) announces the publication of the eleventh annual report of the Trustees of the Peabody Museum, of American Archaeology and Ethnology. Dr. Charles C. Abbott continues his discussion of the palæolithic implements from the glacial drift near Trenton, N.J. There are also illustrated papers by Mr. Paul Schumacher, on the modes of manufacture of sundry articles by the former Indians of Southern California; by Dr. Edward Palmer, on cave-dwellings in Utah; and by John H. Blake, on a collection from a Peruvian cemetery, including several mummies. The curator, Mr. F. W. Putnam, describes the Indian manufacture of soap-stone pots in New England, and some researches he made last summer in Tennessee among the mounds and graves of the so-called Stone-Grave aborigines of that region. His conclusions and those of his assistant, Mr. Lucien Carr, who has studied their crania, are, negatively, that this copper-using people never met the white man, and cannot be connected with the Natchez, Chickasaws, or Choctaws. From the illustrations it is evident that they had a good deal of artistic feeling. Mr. A. F. Bandelier contributes a paper on the distribution and tenure of lands, and the customs with respect to inheritance, among the ancient Mexicans.

The death of Dr. John Baptist Ullesperger, a distinguished medico-scientific man, is announced. He died at Munich, in the eighty-first year of his age, on the 15th of September. His work on 'Angina Pectoris,' published in 1848, is well known, as is also that on 'The Employment of the Saline Springs at Kissingen.' His work on 'Ancient Transfusion and Infusion, compared with Modern Transfusion and Hypodermic or Subcutaneous Injections,' was translated into English in 1867.

The deep adit level for the drainage of the Schemnitz mines in Hungary, commenced in the reign of the Emperor Joseph II. in 1782, was com-

pleted on the 5th of last month. It is about ten and a quarter miles long, mostly in very hard volcanic rock, and intersects the mines at depths from 800 to 1,500 feet below the surface. The point where the junction of the last sections was effected is about 2,200 feet deep, being under a mountain mass. This is the third great adit level completed within two years, the others being the Sutor Tunnel in Nevada, for the drainage of the Comstock mines, and that of Rothschildberg, which leads the waters of the Freiberg mines to the Elbe.

It is curious to find that the three rare and remarkable metals, cerium, lanthanum, and didymium, are now traced by M. Cossa through the saccharoid marble of Carrara and the limestones of Avellino. He finds them also in Apatite from Capo di Sales, Jumilla, and several other places, and in the Scheelite of Traversella. In the *Comptes Rendus* of the Académie des Sciences of September 2nd a memoir on the diffusion of those metals, by M. Cossa, is printed. He considers them to be widely diffused in nature, and that they enter into the composition of organized beings.

It is stated in the *Times* that Dr. Boll has discovered that the phenomenon of vision is a case of veritable photography, and that subsequently Dr. Rühne has discovered the organ by which a purple pigment in the last retinal layer of the eye is regularly deposited. Without in any way discrediting these discoveries, we desire to recall attention to a passage in a paper by Sir John Herschel, printed in the Royal Society's *Transactions* in 1842, in which he stated, drawing conclusions from some remarkable photographic effects which he was then studying, that the phenomenon of vision was of photographic origin, the images of external objects being printed by the solar rays on the retina or the choroid coat of the eye.

FINE ARTS

DORÉ'S GREAT WORKS. "THE BRAZEN SERPENT," "CHRIST LEAVING THE PRÆTORIUM," and "CHRIST ENTERING JERUSALEM" (the latter just completed), each 25 by 31 feet, with "Dream of Pilate's Wife," "Soldiers of the Cross," "Night of the Crucifixion," "House of Caliph," &c., at the DORÉ GALLERY, 22, New Bond Street. Daily, Ten to Six.—1s.

Anatomy for Artists. Illustrated. By John Marshall. (Smith, Elder & Co.)

THE Professor of Anatomy to the Royal Academy was long known as a lecturer to the Government Schools of Design at South Kensington, and ranks as one of the most distinguished surgeons of our day. In producing this book he has rendered students of art such a service as, within living memory, no other professor in the Royal Academy has performed. Prof. Marshall has given to painters and sculptors a volume of which they have long been in need, an exhaustive and compact exposition of human anatomy, which is at once clear and full and authoritative. There have been many books on artistic anatomy. Dr. Choulant, in his 'Geschichte und Bibliographie der anatomischen Abbildungen,' &c., describes not fewer than sixty-two such treatises, five of which are English: the list is in this respect incomplete—nineteen are French; the others, however valuable, concern us not. Of the available treatises the old and well-known "Albinus," which is to all intents and purposes a cumbersome atlas, not designed for painters, has been, till now, the most popular with young artists, although it is among the oldest of anatomical publications, and is at best superficial and inexact. Cheselden's well-known book had merits of a kind, but must be classed with the older work of Albinus. A man named Tinney wrote an abominable book on what he called artistic

anatomy, but his production was a mere list of names and hideous figures. Then came 'Innes or the Muscles,' brief and bald outlines of myology, memoranda for students of surgery in a bygone day. The popular 'Anatomist's Vade Mecum,' a famous "crib" for the dissecting-room, also served the turn of artists after a fashion, and went further into the matter than any of its forerunners in favour. One only of these works is intended for artists, and none of them is, on the whole, so useful as the well-known French work by M. Fau. Yet that book is, at best, but a mere *aide mémoire* for painters and sculptors, a category of names and little else, not a scientific treatise at all, still less is it exhaustive, and how different from the work before us we shall, without offending Prof. Marshall by a comparison, not fail to show.

As our author observes, it is too late in the day to demonstrate the usefulness to artists of a knowledge of anatomy. Artists study anatomy, and the ablest of them have been those who knew most about it; the knowledge "confers keener powers of observation; it necessitates a closer analysis and leads to a clearer insight into the nature of the forms which the artist must study and represent. . . . It constitutes the only safe test by which to estimate correctly the strivings of ancient art, the triumphs or failures of the antique, in its attempts to create for all time distinctive types of the human or the deified human form."

How far the makers of these distinctive types derived power from a knowledge of anatomy, is a matter on which Prof. Marshall has a good deal to say:—

"It is, indeed, open to doubt whether the Egyptians ever prosecuted regular dissections, beyond such as they performed in the art of embalming both animals and men. The great artists of that Hamitic people, who were, however, amongst the earliest to treat the human form in an isolated and elevated manner, and even in a state approaching to the nude, needed but little or no anatomical knowledge, for in the execution of their sedate and emotionless images or statues they evinced no more acquaintance with structural form than could easily have been obtained from the study of the living types around them, or from the examination of their embalmed and withered dead; whilst in their lowly relieved sculptures, their intagli or incised figures, and their flat painted outlines of man, which latter are indeed mere diagrammatic representations, their attention to detailed form became even less noticeable. It would, however, be as little necessary to assume that the execution of these demanded anatomical learning, as to suppose that such scientific knowledge was possessed by their Semitic and Aryan brethren, the artists of Chaldea and India, or by those of our own prehistoric ancestry, who carved characteristic and vivid delineations of the horse and reindeer on fragments of bone and horn, by the aid of a flint chip, and towards whom we should nevertheless turn with something like filial respect and regard, as amongst the earliest prosecutors of the graphic art."

This is undoubtedly true, but we think it involves not quite sufficient acknowledgment of the transcendent artistic merit of some of the finest Egyptian statues, works of the sculptors of the nineteenth dynasty, the greatest masters of the art of the Nile. Figures of this date are to be seen at the Louvre, at Rome and Naples, but none finer than those standing statues in black basalt of Sekhet, the cat-headed goddess and virgin, which are at the sides of the doorway of the great Egyptian Gallery in our national collection. How close must

have been "the study of living types" on the part of the sculptor—we think they are by the same hand, that of the Egyptian Phidias—of these priceless relics will be obvious to all who notice the lovely severity and chastity of the style, the minute reproduction of the contours, even of the skin, the clear indications of bones within the muscles, and other details. All this is of course possible without knowledge of anatomy. But, on the other hand, where some inkling of the mechanics of the skeleton would seem to be indispensable, that inkling is obviously absent, for it is only too clear that the sculptor did not understand the movement of the radius on the ulna, his treatment of the left forearms in both figures being the sole defect in his work. Now, we could not desire a better proof of the value of a knowledge of anatomy to artists than that which is supplied by this instance of the failure of a great student of the superficial appearances of the human form. The mechanics of the skeleton were evidently unknown to this nameless Egyptian master.

A comparison of the statues of Sekhet with any of the best Greek masterpieces suggests, although Prof. Marshall hesitates to affirm it, that the authors of the latter sculptures knew the mechanics of the skeleton: they never blundered about the pronation of the hand; they could deal with the rolling of the radius; the shifting appearances of the condyles of that bone, and of those of the ulna and humerus, were accurately represented by them. These are but examples. In the face of them, however, we can hardly hesitate to believe that the Greek artists had the benefit of dissections of the human body, Hellenic laws, civil and religious, notwithstanding. On this point Prof. Marshall remarks:—

"In the absence of direct proof it is by some maintained that not even the Greek physicians and surgeons, much less the Greek artists, can be assumed to have dissected or assisted at the dissection of the human body; and it must be admitted that certain departures from strict anatomical accuracy, which are to be met with here and there, might seem to strengthen such an opinion. By some, on the other hand, it has been suggested that Greek artists were not necessarily restricted within the limits which by law or custom fettered their contemporaries who practised surgery; art in their time was for the service of the gods, surgical science was for humanity only. What was done in the temples who can tell?"

The inaccuracies to which Prof. Marshall alludes are patent, but, so far as our observation goes, they are not other than might be expected in all human works, and they are far less frequent in ancient than in modern sculptures produced with modern knowledge of anatomy.

Prof. Marshall having shown in the opening chapter of his book that, in a new sense, the proper study of mankind is man, enters into an elaborate and exact description of the human structure, beginning with the bones, the general arrangement of which and the detail forms they exhibit are all carefully and completely explained, so that the student cannot well avoid becoming learned in the subject. The differences of the male and female skeletons are carefully pointed out, and are shown to be radical in every one of the bones—not confined to the pelvis and shoulders, or "shoulder-girdle" as it is here styled, but as clearly marked in the form of

the head, cranium, and face. This difference comes out, too, in their relative proportions and the poising of the head, as well as in the positions of the male and female femurs. In this task Prof. Marshall has received great and varied aid from Mr. Cuthbert, his draughtsman, whose skill has furnished more than two hundred drawings of bones, muscles, and their accompanying ligaments and fasciæ. Not a few of these illustrations are equal to the best of the kind known to us; some of them are masterpieces in their way. It will suffice to name figs. 26, a three-quarters back view of the bones of the trunk; 27, its complement, a front view of the same bones; 98, the sternal ligaments and structures of the shoulder joint, which is a beautiful specimen of drawing; 81, a section of the ankle joint, designed to show its structure as well as that of the astragalus and calcis; 190 and 191, by means of which the hyoid apparatus, larynx, and thyroid body in the male and female are illustrated severally, compared one with the other, and most clearly elucidated. This is a thing which, so far as we know, has never before been done for artists, and yet it is difficult to understand how it can be possible for a painter or a sculptor to represent a male or female neck and throat without a complete knowledge of the differences, to say nothing of the contours proper to either sex.

One of the most valuable sections of this book is that which, under the title of "The Joints," describes the mechanics of the skeleton, its connexion with the muscles. The joints are divided into immovable, movable, and fixed joints; the movable joints are described as gliding, pulley-like, or hinge joints, ball-and-socket joints, and pivot joints. Each series is then classified, and the whole is followed by accounts of the joints severally. In a like manner the muscles are dealt with, and, p. 252, &c., their action on the solid framework of the body is made obvious. The whole frame is thus analyzed part by part with systematic clearness and closeness. Particularly valuable are the dissertations on the muscles, their several kinds and appearances; for example, a knowledge of the nature of a pinniform muscle, like the rectus femoris, is indispensable to artists who would draw correctly, or even intelligently study the contours of the thigh. Without such knowledge and due recognition of the differences between its nature and construction and mode of acting, and the vasti, the neighbours and co-operators of the rectus, no one can hope to draw a leg. Here is a passage of importance, showing the author's mastery of his subject from the artistic as well as the anatomical point of view:—

"Doubtless every line and surface of a muscle, whether simple or complicated, is dependent on a form or structure necessitated by, and adapted to, certain mechanical uses, according as these are themselves simple or complex. Quantities of contractile tissue indicate seats and lines of force and work. But it is obvious that the resulting forms have also an æsthetic import, inasmuch as in superficial muscles, which produce so many of the recognizable surface forms of the body, they are more beautifully modelled than in the deeper ones, which do not directly affect those forms. It has to be remarked, in conclusion, that no individual muscle is symmetrical in itself, for its ends, sides, and surfaces are always unequal in form. Hence each limb is also unsymmetrical as regards its different aspects."

The perspective of the teeth, or, more exactly, of the dental arches, is one of the subjects most difficult to master of all those that tax the attention of beginners. In fact, many artists who pass for draughtsmen display much ignorance of this matter, and are incapable of putting these arches in perspective, marking their different curves, or showing their relationship. Prof. Marshall's essay on the lower jaw, pp. 167-70, will help students and their seniors who desire complete knowledge of the subject; of this essay the notes on the teeth proper are especially useful. The account is the more likely to be appreciated because not one English artist in fifty can draw with an approach to correctness the forms of the jaws when parted.

The truly scientific plan of our author when dealing with the inexhaustible details of an important portion of his subject,—the nature, appearances, services, and construction of the muscles,—enables him to instruct the student in art without confusing him. The muscles are grouped according to their actions, and the account of them comprises as clear, concise, and scientific an analysis of the myology of the subject as it is possible to give. It is followed by descriptions of the groups separately, comprising each muscle in particular, with admirable diagrams; the whole, so far as artistic needs are concerned, exhausts the subject, and serves as a guide to the student, and may be invaluable as a text for reference in his after life. The accounts of the grouped muscles of the hand and foot, the neck, and, above all, of the face, are equally lucid and as compact as Prof. Marshall's notes on the thigh. As regards the muscles of the face, knowledge of which is precious in regard to the expression of the passions, we warmly commend the analysis and description before us, especially because the actions of the muscles severally and collectively in expression are noticed.

We noticed the author's observations on the hyoid apparatus and its neighbouring associated parts, especially as they appear in the sexes respectively; for the same reason we may call attention to the description of the *pomum Adami* and the muscles of the neck, especially of that expanded, thin muscle, or group of muscular slips, the *platysma myoides*. We may also praise the description of the female skeleton, in general and in comparison with the male skeleton, and the acute essay, "The Muscular System Considered Generally."

MR. ROSSETTI'S NEW PICTURE, 'A VISION OF FIAMMETTA.'

SOME weeks ago we briefly mentioned that Mr. Rossetti had nearly finished an important painting. We are now able to describe it at length, and to quote four sonnets which illustrate its subject. The first of these is Boccaccio's; one of the sonnets has reference to Dante. Mr. Rossetti inserted it in his 'Early Italian Poets,' 1861, and in that volume, p. 449, he gave a translation which is now, with an alteration, repeated. The fourth of these sonnets is the painter's, and designed to describe his picture, or rather to illustrate the sentiment and purport of that work. Our duty is to describe and analyze the picture, and to thank the author for the opportunity of doing so and for liberty to quote the poems.

Fiammetta, it is surmised, was Boccaccio's name for Maria d'Aquino, repeatedly celebrated for her loveliness of mind and person, and

lamented in the following lines on her early death:—

TO DANTE IN PARADISE, AFTER FIAMMETTA'S DEATH.

Dante, if thou within the sphere of Love,
As I believe, remain'st contemplating
Beautiful Beatrice, whom thou didst sing
Frehwile, and so wast drawn to her above;—
Unless from false life true life thee remove
So far that Love's forgotten, let me bring
One prayer before thee: for an easy thing
This were, to thee whom I do ask it of.
I know that where all joy doth most abound
In the third Heaven, my own Fiammetta sees
The grief which I have borne since she is dead.
O pray her (if mine image be not drown'd
In Lethe) that her prayers may never cease
Until I reach her and am comforted.

Such was Boccaccio's prayer, such were the memories recorded by another sonnet 'Of Fiammetta Singing,' wherein he describes how, in the spirit, he heard

—A song as glad as love,
So sweet that never yet the like thereof
Was heard in any mortal company.

So that to him it appeared as if—

"A nymph, a goddess, or an angel sings
Unto herself, within this chosen place,
Of ancient loves"; so said I at that sound.
And there my lady, 'mid the shadowings
Of myrtle trees, 'mid flowers and grassy space,
Singing I saw, with others who sat round.

Another reminiscence was vouchsafed to the lover-poet, and it is this which is specially described in a third of the sonnets written by "Love's own squire," as Boccaccio was finely called by Mr. Madox Brown, who is better known as a painter than a poet. It is this third sonnet which is most closely connected with the picture, and is entitled

OF HIS LAST SIGHT OF FIAMMETTA.

'Mid plowing blossoms and o'er golden hair
I saw a fire about Fiammetta's head;
Thence to a little cloud I watched it fade,
Than silver or than gold more brightly fair;
And like a pearl that a gold ring doth bear,
Even so an angel sat therein, who sped
Alone and glorious throughout heaven, array'd
In sapphires and in gold that lit the air.
Then I rejoiced as hoping happy things,
Who rather should have then discerned how God
Had haste to make my lady all his own.
Even as it came to pass. And with these stings
Of sorrow and with life's most weary load
I dwell, who fain would be where she is gone.

The following is the artist's sonnet, designed to express the purport of his picture. Additional symbolism was required in working out the idea of Boccaccio, and adapting it to a pictorial form of larger range and subtler inspiration than he aimed at:—

A VISION OF FIAMMETTA.

Behold Fiammetta, shown in Vision here,
Gloom-girl, 'mid spring-flushed apple-growth she stands;
And as she sways the branches with her hands,
Along her arm the sundered bloom falls sheer,
In separate petals shed, each like a tear;
While from the quivering bough the bird expands
His wings. And lo! thy spirit understands
Life shaken and shower'd and blown, and Death drawn near.
All stirs with change. Her garments beat the air,
The angel circling round her aureole
Shimmers in flight against the tree's grey bole;
While she, with re-urging eyes most fair,
A presage and a promise stands; as 'twere
On Death's dark storm the rainbow of the Soul.

Fiammetta, beautiful in her decline, stands as if parting the apple-boughs, and is surrounded by a purplish gloom, or rather twilight, which symbolizes the period between life and death. There is an aureole about her head, and its light fades as it spreads on her form and the huge grey-green tree-bole which is behind her; it falls on the blossom-laden branch above her hair, on that other lower bough which extends before her, on the flame-coloured tunic of tissue she wears, on her arms, on the brilliant azure butterflies, emblems of the soul, which hover on the foliage, and it adds to the splendour of the scarlet bird, which, tinted like a flash of fire, spreads its wings to flight from the blooming apple-bough above her head, which she grasps, while it sheds its red and "separate petals," and they, reeling in descent, flutter to the earth.

Diffused as its radiance is, the margins of the aureole are marked on the gloom about Fiammetta. They are defined like those of a rainbow, and, like the edges of that ancient emblem, fuse themselves with the darkness, and become indefinite. In this lustre is the figure of the angel, bending as if to receive the soul of Fiammetta, and pro-

tecting her with his arms and wings. Her head is distinct in this

Mysterious veil, of lightness made,
At once a brightness and a shade,

where the welcoming spirit is half lost. The fair brown hair is bound in ample masses about the lady's face, and trails in freedom on her neck, and all her figure, softened in the juncture of light and dark, stands solid in its place. Fiammetta's hair heaped over her forehead, and projecting there, casts an ominous shadow over her eyes and brow, and out of that shadow those eyes, which are clear and pure as the morning, being, it may be, lit with a celestial dawn, look lustrous and piercing, with a happy but grave presage, although all about her are emblems of the parting soul—the soaring bird, the falling blossoms, the waiting angel, the tremulous butterflies; and even her very action is in keeping with the fluttering of the draperies, which shift and subside as she moves. The lady's lips are set with a calm and happy sedateness, not far removed from a smile. Her cheeks and chin are most beautiful, and, although the fulness of their contour has departed, they are as lovely as before and more exalted in character, the carnations have paled but very little, and the larger contours of her figure retain their stately grace and something of their sumptuous amplitude.

Technically speaking, the colour, both local and general, of this picture is intense and soberly splendid, and wonderfully rich in its deep glow, in respect to which the apposition of light and profound shadow has proved of immeasurable advantage to the painter. The wealth of the tone of the work is hardly less admirable. The illumination is, of course, centred on the aureole, and this subserves the chiaroscuro in unison with the colour proper. That colour centres on the bird, the ruddy lustre of which at once intensifies the glowing tints of the red blossoms and the crimson tissue.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. XXXIX. THORNTON-LE-STREET HALL, THIRSK.

THE pictures we are now going to mention are modern, mostly English, and connected with the family of Earl Cathcart. There is a fine, solid portrait, by an artist whose name has escaped us, of Colonel Hacker, a bust in an oval. The expression of the rough face is sincere and resolute, and the Colonel has the look of a gentleman. He wears a buff coat. The original coat is preserved in Thornton-le-Street Hall, an undoubted relic of great interest in respect to the history of the Commonwealth period; as these buff coats lasted long, the example might have been worn on certain momentous occasions. Here are family portraits of ladies, lords, and commoners of high degree by Vanderbanck, Allen, Romney, Cotes, and others, besides those mentioned below, enough to charm a student of history in portraiture. Many of them are excellent specimens of the art of their time. There is a peculiarly meritorious portrait of Jane, Lady Cathcart, wife of the ninth Baron Cathcart of "Fontenoy" fame. She was the daughter of Lord Archibald Hamilton and mother of the Countess of Mansfield (see below), as well as of the beautiful Mrs. Graham (Lord Lyndoch's wife), of whom Gainsborough painted the famous portrait now in the Scottish National Gallery, and the superb life-size, whole-length picture which, in its unfinished state, is now at Castle Howard and was described in our notice of Lord Carlisle's pictures. Lady Cathcart's portrait is by F. Cotes, a painter whose fame has fallen lower than it should. She wears a grey dress, painted with great care and solidity, and laced with blue ribbons. She has a fine head, but it would be hard to find in the features anything suggesting the transcendent beauty of her daughters. By Ibbotson, the artist of Masham, of whom we had occasion to speak in connexion with the pictures at Swinton Park, is a curious picture of the interment of Colonel Charles Allan Cathcart, in 1788. The colonel was ambassador to China, and Ibbotson was appointed draughtsman to the expedition. The colonel dying on the

voyage, the artist returned home. The present Earl Cathcart preserves the contract made by his relative with Ibbotson in order to secure the services of the draughtsman. In case of his death, it provides for his widow. Colonel Cathcart was the second son of Jane, Lady Cathcart. Another portrait of the baroness is here, comprising a likeness, as an infant, of her eldest daughter, Jane, afterwards Duchess of Athole, sister of the Countess of Mansfield and Mrs. Graham. This group was at the National Portrait Exhibition, 1867, No. 303, and was erroneously described by the Catalogue as representing Mrs. Graham. The picture is signed "J. R., 1755," and is a most valuable and interesting early production of Reynolds's, and was engraved tolerably well by Houston. The list of Reynolds's sitters includes under the date February, 1755, "Lady and Miss Cathcart," i.e., the baroness's eldest daughter, not Mrs. Graham, who was not born till 1757. The child is standing in her mother's lap, and watches a dog, who sits near. The lady sits. The composition is almost Raphaelesque; the painting recalls Hudson in an unusual degree, and is uncommonly solid and careful for Reynolds. The lighting and the background are particularly remarkable; the actions are ably conceived and animated, so also are the expressions. The carnations have faded much; a prevailing olive tint now appears in the colouration. The picture is otherwise in good condition. It was, as the date shows, painted two years after Reynolds settled in London, at 5, Great Newport Street, and shows the effect produced on his mind by his Italian journey. Another Reynolds, a portrait of Charles, ninth Baron Cathcart, has more historical interest than the family group. It is a half-length figure, standing in a balcony, with the light from the left, and falling full on the right cheek, so as to show distinctly the black patch which covered the scar of the wound he received at Fontenoy. The light spreads with a full, soft diffusion on the rich scarlet coat and its facings, the painting of which is a masterpiece of Reynolds's skill, even finer than that exercise of his art which is so much admired in the portrait of Lord Heathfield, one of the best Sir Joshua in the National Gallery. The carnations have been peculiarly brilliant and pure, and still retain much of those qualities, although the flesh is somewhat faded. The work is otherwise in sound condition, and probably will not suffer further changes. It is carefully modelled, and especially valuable as a study of colour and tone. The breast-plate gleams in the shadow, which is thrown most skillfully on the figure, a fine instance of chiaroscuro, a Rembrandtish reminiscence of the highest value, which owes not a little to the rich tones and tints of the background, comprising an arcade of warm-coloured stone. This distinguished soldier and diplomatist was the father of Mrs. Graham above named, and of the Countess of Mansfield, to whose portrait by Romney we have soon to refer. He served on the Continent under Lord Stair, and as aide-de-camp to the Duke of Cumberland at Fontenoy, in 1745, where he was seriously wounded in the head. He was made one of the hostages for the treaty of peace with France, 1748, called the Treaty of Aix-la-Chapelle, concluded by the Earl of Sandwich, the notorious "Jemmy Twitcher," whose after-history is closely mixed with that of John Wilkes and the 'Essay on Woman.' Lord Cathcart's fellow-hostage was the Earl of Sussex, and the two peers were sent as guarantees for the cession of Cape Breton. As a Knight of the Thistle, he wears the green ribbon of that order, which he received in 1763. In 1768 he was sent as ambassador to the Empress Catherine of Russia; he died in London, 1776.

Another portrait of the same lord is here, and, like the last, was at the National Portrait Exhibition of 1867, where the former bore the number 281; the latter was 298. No. 281 shows him riding in attendance on the Duke of Cumberland at the battle of Culloden (?). The duke's likeness is highly characteristic, and suggests why he received the title of the "Butcher," and

as it may be, quite apart from the cruelties attending the defeat of the Highlanders at Culloden in 1746. It would be hard to find a less graceful figure than that of the duke, who was likewise called the "Boy," a term which conveyed a *double entendre* now recognized by the learned only, and he was specially designated by Horace Walpole as a "lump of fat." He became fatter before he died, at a period when, strange to say, he was the hope and stay of the Liberal party of his time, the recognized authority in the ostensible defeat of Lord Bute, that much hated "Gisbal" of a thousand satires. These portraits are full-length figures on horseback; the duke's horse is white, and the employment of that colour in this instance is a curious proof of the endeavour of the painter to produce something like chiaroscuro, for which he was by no means competent. On the lord's cheek is the black patch, showing that he had already recovered from his Fontenoy wound of the year before. The work, though indifferently from an artistic point of view, is highly interesting. It was painted by Charles Philips, who likewise produced a curious family group of the Cathcarts, gathered in a library, and evidently arranged for painting, a singularly naive example of art in 1731, the date it bears. This is clearly the eighth Lord Cathcart, an officer of Marlborough's, and his wife Margaret (born Schaw). His lordship sits at a table; the lady, a detached figure, the simplicity of which is highly amusing, wears a yellow dress. The children are equally curious figures, and scattered about in an artless way. The whole is, nevertheless, full of character, and the likenesses are doubtless complete. The picture was at the National Portrait Exhibition, 1876, No. 276.

Here are some whole-length drawings in pencil by Edridge, which are quite charming in their graceful and delicate way, exquisitely executed in touch and draughtsmanship. Among them are likenesses of Lady Cathcart and of the daughters of George the Third. Also here are some beautiful miniatures of various dates. By far the best is the portrait in oil of an unknown gentleman, about fifty-five years of age, wearing his own light brown hair, no beard, a thin moustache, a white collar with pendant strings with tassels. It is marvellously delicate and solid, a gem of art in small, and suggests the skill of Isaac Oliver. Amongst the rest are a portrait of the ninth Lord Cathcart attached to his own ribbon of the Thistle, a capital work; a portrait of Pope, in a circle, laureated, wearing a brownish olive robe on his shoulders—a fine specimen of the powers of Andrew Benjamin Lens, whose cipher of "A. B. L." it bears; he was one of the sons of Bernard Lens; a pair of fine Battersea enamels in black and white, portraits of Admiral Rodney and General Clinton, prepared to be worn in commemoration of a memorable political triumph which agitated the world a century ago. They belonged to a set of similar examples.

By Hoppner is a fine portrait of Lieut.-General the first Earl Cathcart, in a red coat, very fine in colour, quite equal in this respect to a Reynolds. It is a capital instance of Hoppner's graver manner. This Earl commanded the land forces at Copenhagen in 1807. Near the picture now hangs a striking bust portrait of Napoleon the First, painted in Germany by Riesener, during sittings given while the emperor was at breakfast. The face is bilious, puffed, and white, and has much deteriorated from its former severe and almost classic beauty. The picture is fairly well painted and solid, although a little raw in colour, and the drawing is good. By Gainsborough we noticed a characteristic portrait of William Schaw, tenth Baron and first Earl Cathcart, seated, in a military uniform, holding a field-glass in one hand, by a rock, and looking to our left. It is an unfinished picture and has an interesting history. The painter it represents was originally bred to the law; he never got more than one brief, and that related to a woman who was indicted for murder and was condemned to death. He galloped to London and showed cause enough to induce the

authorities to grant the convict a reprieve; ultimately she was saved. Lord Cathcart had no more to do with the law, and devoted himself thenceforth to arms, and became commander-in-chief at Copenhagen in 1807. This picture was begun while he was still at the bar, and he sat in his gown; after the change in his pursuits the gown was altered to a military dress, but the picture was never finished, and, being found in that state in the studio of the painter, was, after his death, returned to the family. We have just seen another portrait of this peer by Hoppner, which was at the National Portrait Exhibition, 1867 (No. 71), where were likewise other family pictures now at Thornton-le-Street, including General Sir G. Cathcart, by Gooderson (No. 450), the "Waterloo man," who was killed at Inkerman, and Watson-Gordon's likeness of Charles, second Earl, son of William Schaw before named (No. 223). To the exhibition of 1866 the owner lent (No. 252) Allan Ramsay's Charles, eighth Lord Cathcart, dated 1748, one of the early productions of that able artist, a half-length, standing, in armour. This peer was in command of English forces sent to America, but, dying at sea, his body was interred on the beach of Dominica. Paton's Jane, Lady Archibald Hamilton, governess to George the Third, figured as No. 267. A portrait of Prior "Kitty, beautiful and young," being that of Catherine (born Hyde), Duchess of Queensberry; so old as almost to disprove her faithful poet's words, and justify the less flattering remarks of Horace Walpole, who described her "in her forlorn trim, a white apron and white hood." Our readers will remember the picture as No. 278, a bust, with her white apron thrown over her head, according to her own action when she declared she would be painted thus. There is a likeness of her in the National Portrait Gallery, by Jervas. Sir W. Hamilton and his wife, 1770, by D. Allan, was No. 428.

We conclude our notice of these pictures with a mention of one of Romney's finest productions, the portrait before named of Louisa, Countess of Mansfield (born Cathcart), which was at the National Portrait Exhibition, 1868 (No. 854), but was so unfortunately lighted that its transcendent merits could not be detected without extreme difficulty. The design looks as if it were borrowed from an antique gem. This is not improbable. The countess is seated, nearly a full-length figure, beneath a tree, the trunk and boughs of which are admirably adapted to the lines of the attitude and drapery. Her arms are folded, and her knees are crossed in a simple, graceful, and sedate pose, and she looks as if she were lost in meditation. This idea seems to be borne out by the composed features. Her head is bare, her gown is of a pale yellow, disposed in a classic mode, with a pale lavender scarf placed over her lap. Nothing can be finer than the motive of this portrait; the face shows much of the piquancy of her sister's countenance as preserved by Gainsborough, but with higher and finer, more severe and serious characteristics. In these respects this is a specimen of an almost sculptural form of art, delicate and subtle in colour, and of a much higher order than anything Reynolds ever produced. On seeing it one readily understands how Lord Thurlow could say, "Reynolds and Romney divide the town, and I am of the Romney faction"; see J. Romney's "Memoirs," &c., of G. Romney, 1830, p. 172. The portrait was mezzotinted by G. R. Smith.

In the next of this series of papers we propose to describe the pictures belonging to the Earl of Harewood, at Harewood House, near Leeds.

Fine-Art Gossip.

MR. WALTER H. PATER has in preparation a new volume of essays, uniform with his well-known "Studies in the History of the Renaissance." This volume, under the title "The School of Giorgione, and other Studies," will be published early next year by Messrs. Macmillan & Co.

An antique fragment, torso of an heroic statue

found at Elea, the port of Pergamus, and brought to England some years ago by Capt. Spratt, has been set up in the Phigalian Room, British Museum, opposite the poor and mechanical statue of Diadumenos. It occupies the place of the fine archaic sculpture which formerly attracted admiration from critics and artists; the last has been relegated to another site. The newly-erected torso, whatever its value as a specimen of its kind, is but a feeble substitute for the better work. The modelling is extremely clumsy and coarse, the proportions are bad, and the action has neither grace nor spontaneity; the worst part is the thickly-corded neck, a curious example of debased style and vicious execution. Like its neighbour, the "Lion of Cnidus," which occupies a prominent position in the Elgin Room, and forms a striking contrast to the Theseus and Illysius, the torso has a peculiar value as enabling the student to clear his mind of superstitious reverence for the Greeks as infallible and always admirable artists. The New Road never turned out anything worse than these specimens of antique design. Of their genuineness there is not a shadow of doubt. Instructive as this statuary is, three examples are enough, and it is not, we believe, intended to house or exhibit any more of the kind. The advantages of exhibiting bad sculptures are not unalloyed in a gallery the chief use of which is to keep types of the highest excellence before the eyes of artists and amateurs.

DEAN HOWSON, to whom and the late Sir G. G. Scott the world owes the new Cathedral at Chester, recently stated in public that the works had cost from 1868 to 1876 not less than 90,000l.—3,000l. is still required. The speaker added that the cathedral "should be preserved as a great historical monument, associated with distinguished names in history—royal names and ecclesiastical names during the period extending from 1100 to 1500." This was once possible, but now, alas! all that was historical and pathetic has been banished from the building at the cost of 90,000l. Nobody can care for the present Cathedral as an historical monument; yet all that was really needed for the preservation of the old church in a genuine condition might have been done by an engineer for a tenth part of 90,000l.

We hear from Newcastle-on-Tyne that it is intended to pull down the Carliol Tower, one of the few remaining examples of the kind, and a part of the ancient fortifications of the town. The site of this tower is wanted in order that a public free library may be erected there, and on a line with other buildings, although it has been shown to be easy to accommodate the new building without destroying the old one: the latter is in good preservation.

SIR E. BECKETT writes to contradict our statement that he has been appointed architect for the further restoration of York Minster instead of Mr. Street. "The Minster," he says, "happens to be the only church in the diocese over the alterations of which I have no jurisdiction as chancellor. If I had I should certainly not have sanctioned some of his alterations there, made I suppose under his favourite euphemism of 'Conservative Restoration,' which other people would call 'Radical Destruction.'" Our authority was excellent; but it is easy to see how the confusion of ideas has arisen.

A CORRESPONDENT sends us the startling story that a fine piece of embroidery, said to have been taken from Durham Cathedral, has recently been sold to a resident in Barnard Castle. Our Correspondent has not seen it, but was told that it consisted of two compartments of raised gold embroidery, the subject being figures, and appeared to have been part of an altar cloth.

We have received the prospectus of a new art publication by the Society "für vervielfältigende Kunst" at Vienna, with the title *Die graphischen Künste*. It will be issued quarterly and take the place of the *Album* published hitherto with the Society's *Mittheilungen*. Amongst non-German contributors are MM. Philippe Burty and Charles Ephrussi, Paris, and Mr. Frederick Wedmore at

London. The first issues will contain notices on the famous Schack Gallery at Munich and the Eisenmenger collection of Fries medallions preserved at the Museum of Vienna.

MESSRS. FILIGRAM & LEFÈVRE have sent us an artist's proof of an etching by Herr L. Lowenstam, after Mr. Alma Tadema's picture 'Pleading,' one of the painter's smaller works. The work is remarkable for beauty, delicacy, and tenderness, while its colouring and lighting are delicious. A damsel sits on a long low marble bench, hesitating about her reply to the pleadings of a lover. He gently pulls the sleeve of her robe in order to control her attention, and looks earnestly in her face, which, with all her stillness, has a bright expression. She rests her chin on one hand, the other hand is stretched at arm's length on the back of the seat. The etcher has done his work with more than usual care and firmness, points in which his renderings of Mr. Tadema's pictures have been hitherto sadly deficient. Nevertheless, though an improvement on its predecessor, the etching is far from being worthy of the picture. The engraver has failed in the translation of the scheme of colour, both local and general, of his original. A study of degrees of brilliancy in white, with certain strong accents of colour proper, ought not to have been reproduced in a style so nearly monochromatic and monotonous. Although lacking in finish, the etching reproduces fairly well the animation of the design.

MUSIC

NEW VOCAL MUSIC.

In the setting of Swinburne's poem, *Felic* (published by Stanley Lucas, Weber & Co.), the most lamentable ignorance of harmony, rhythm, and the needs of melody is displayed by Mr. Marzials, in a complacent amateur manner. *Beloved, it is Morn*, by H. A. Rudall, is also another amateur effusion, but with considerably more merit.

The Roses Weep, by E. C. Essex (Hodge & Essex), is a praiseworthy attempt to set a good musical idea to some very indifferent words.

The Romance for the Pianoforte, by Florence M. L. Pattison (Weekes & Co.), will find especial favour within the circle of the composer's acquaintances, even if a small measure of recognition is accorded to it outside.

Mr. Willem Coenen's songs *Yes* and *The Rose* (Novello & Co.) are pianoforte solos with an accidental vocal accompaniment. In neither case is the writing so elegant or correct as it should be. Mrs. Mounsey Bartholomew's song *Together* is pleasing for its quaint and old-fashioned form and treatment; and Mr. Charles Salaman's setting of Mr. Swinburne's words, *Leave Taking*, is, like the majority of his compositions, poetically conceived and gracefully executed.

There is only one fault in the song by Mr. George Fox, to the words *Come live with me* (Enoch & Sons), and that is not in the music, but in the oversight of attributing the authorship of the words he has selected to Shakespeare. It is true that Dr. Warburton, in his notes on 'The Merry Wives of Windsor,' ascribes the song to him, but it is found in 'England's Helicon,' with the name of Christopher Marlow to it, and Walton in the 'Compleat Angler,' 1653, calls it "that smooth song which was made by Kit Marlow, now at least fifty years ago." As the music is good and truly English in style, this error should be corrected in a subsequent edition.

Words and music of the song *In distant lands I roam*, the one by C. H. P., the other by W. Taubert (Cramer & Co.), are alike excellent. *Les Leçons d'Anglais*, with music by Francis Chasaigne, will be remembered by those who heard Madame Chaumont recite them as amusing and clever. Mr. J. L. Molloy's song *Tambourine* is commonplace, monotonous, and lacking in originality.

The day when you'll forget me, by T. R. Thomas,

Oh! chide me not for loving, and Sweet Rosabelle, by C. H. R. Marriott, belong to a class of ditty which ought to have been forgotten when it had served its purpose and "deceased this life."

Three-part School Songs, by J. F. Borschitzky, second series (London, published by the author, 10, Fitzroy Square, W.). The principal claim to notice in this series of part-songs lies in the originality of their construction. Of course every one knows that school children possess voices of more extended compass than the majority of *prime donne* of maturer age; it is a matter of the commonest experience that infants are skilful enough to execute with graceful ease *florituri* and *arpeggios* of a character usually given to exceptional voices and to violins in the stern reality of life out of school; it is also an indisputable fact that little children, so soon as they can speak, can sing words set to notes whose accents are contrary to common colloquial experience. The author of the present publication appears to have known these facts thoroughly, but to have been the first in the field to give them a practical expression. In this he is singular, as well as original. The value of his example is another matter.

M. GOUNOD'S 'POLYEUCTE.'

THE first representation of 'Polyeucte' at the National Grand Opera-house in Paris is positively fixed for next Monday night (October 7th), and, since the work of a composer whose fame has long been European will require a detailed review in our next issue, it will be convenient to call to mind this week the antecedents of the French musician. M. Gounod on the 17th of June last completed his sixtieth year. Although as a pupil of Le Sueur, Paer, and Halévy, he gained honours at the Conservatoire and was a Prix de Rome in 1839 (at Rome he wrote his cantata 'Fernand'), there were few indications of his future success until some of his vocal compositions, which were sung at a soirée given by Madame Pauline Viardot, attracted the attention of a few English amateurs, one of whom, the late Mr. Chorley, it is affirmed by French biographers, "created" the composer. It is, at all events, certain that when Mr. Chorley induced Prof. Hullah to introduce some of M. Gounod's works at the concerts in St. Martin's Hall (now the Queen's Theatre in Long Acre), a controversy arose about the merits of the newcomer, and that the laudatory criticism which Mr. Chorley wrote in the *Athenæum* has been substantially verified, despite the very hostile notices published at the time in other journals devoted to musical questions. In fact, with one exception, Mr. Chorley stood alone in his judgment. M. Gounod has made his mark; and although his career has been chequered he has given to the world enduring proofs of his genius, and it has indeed been fortunate for art and for the lyric drama particularly that he only donned the ecclesiastical dress as a chaplain-master for a short period. His studies, however, in the sacred school have exercised a powerful influence on his fancy and also on his form. His first opera in Paris at the national theatre was 'Sappho,' written for, and at the suggestion of, Madame Viardot, who played in the Italian version at Covent Garden Theatre in 1851. The work was a *succès d'estime* only. Another classic theme tempted M. Gounod in 1852, when he wrote the choruses for 'Ulysse,' at the Théâtre Français. His next essay was in setting the libretto of Scribe and Delavigne, based on the forgotten sensational romance of Monk Lewis, 'La Nonne Sanglante.' This was a failure; but, abandoning the chamber of horrors, M. Gounod, in 1858, turned to Molière, and in treating 'Le Médecin malgré Lui' the composer presented a masterpiece of light and genuine comedy, the love-songs in which will never die. And the language of sentiment and of passion was further illustrated in the following year, when his 'Faust' was brought out at the Lyrique (March 19, 1859); but it was ten years before this great work was transferred to the Grand Opéra, and it was three years before any London impres-

sario ventured upon the Italian adaptation. In the meanwhile the popularity of the German version of 'Faust' had the extraordinary effect of superseding Spohr's setting of the legend. 'Faust' was followed by 'Philémon et Baucis' in 1860 at the Lyrique (M. Carvalho director), a most charming idyll, which will be given in Vienna soon, at the Imperial Opera-house. The quasi-Biblical subject, 'La Reine de Saba,' in 1862, at the Paris Grand Opéra, was a failure, owing to the absurd book, but several numbers of the score are retained in the concert *répertoire*. M. Gounod had his consolation in 'Mireille' at the Lyrique, in 1864, a setting of the 'Mireo' of M. Mistral, which it is contended strongly is as fine an opera as 'Faust.' At Baden-Baden M. Gounod produced 'La Colombe,' which was transferred to the Paris Opéra Comique in 1866. M. Gounod's next triumph was a Shakspearean one, in the 'Roméo et Juliette' for the Lyrique in 1867, the Italian version of which will be associated with the names of Mario and Madame Adeline Patti. His latest opera, 'Cinq-Mars,' was produced at the Opéra Comique on the 5th of April, 1877; but MM. Poirson and L. Gallet failed to interest the public in the hero of a popular novel, for Cinq-Mars was certainly a conspirator and a traitor, and little sympathy could be felt for his love for the Duchesse Marie Gonzagues, the favourite of the Queen of Louis XIII. The historical persons of that reign are not acceptable characters to the French of the present period. Musically the opera is replete with beautiful numbers; but, in the hurry of a most rapid composition, M. Gounod repeated his former ideas too often.

Reference has been made as yet only to the lyric dramas by M. Gounod, but his range in the art-world has been immense. It will naturally be concluded that his Masses, including two Requiems, his orchestral symphonies, marches, sacred cantatas, his Orpheonist and national part-songs, his detached vocal pieces, &c., have more or less added to his reputation. His incidental music to 'Les Deux Reines,' at the Ventadour in 1872, and to 'Jeanne d'Arc,' at the Gaité in 1873, was a success; he has in his portfolio a setting of Molière's 'Georges Dandin,' about which he published a remarkable brochure, urging the importance of "prose en musique."

A very sad incident of his career was his exile from France, for he is truly national in his feelings, and he gave vent to his sorrow in the cantata 'Gallia,' composed for the Exhibition here of 1871. It was in London that he conceived the notion of setting the play by Corneille, 'Polyeucte,' Christian martyrdom being a theme peculiarly interesting to the composer with his tendencies for the sacred style. And he has not been deterred from using the story because Donizetti composed an opera for the great French tenor Nourrit, 'Polio,' it was not, however, produced at Naples, for which stage it was designed, having been prohibited by the censorship. Donizetti wrote a French version of 'Polio,' which was given, in 1840, at the Paris Académie Royale de Musique, 'Les Martyrs,' and the Italian version of this opera, 'I Martiri,' was brought out at Covent Garden Theatre, under the direction of Mr. Costa (now Sir Michael), in 1852. Polio has always been one of the finest parts of Signor Tamberlik. There is another association with Corneille's tragedy which will ever dwell in the memory of the amateurs who witnessed the acting of Rachel as Pauline; her mode of exclaiming "Je suis Chrétienne" can never be forgotten. It is rumoured that the *mise en scène* in the forthcoming opera will be of unparalleled magnificence; but in Corneille's play the action is confined to the palace of Felix, the Governor of Armenia. The Roman element will no doubt be turned to account in M. Gounod's opera by the scenic and decorative artists.

Musical Gossip.

THE Saturday afternoon orchestral concerts at the Crystal Palace will be commenced this day

(Saturday), the interesting novelty being the first performance in this country of the Symphony in D, No. 2, by Herr Brahms. A new pianist from Belgium, M. Louis Brassin, of the Brussels Conservatoire, will make his *début*, and Miss Thursby, of America, will be the vocalist.

THE promenade concerts of the Messrs. Gatti came to a close last Monday (Sept. 30th), and M. Rivière, who was formerly conductor of the Covent Garden orchestral and vocal entertainments, will commence a series this evening (Oct. 5th). The next venture of Messrs. Gatti will be as directors of the Covent Garden Theatre for the Christmas pantomime.

It is expected that, as all the artists at the Exeter Hall concert on the 28th ult. sang and played gratuitously, a large sum will be handed over to the Mansion House Committee of the Princess Alice Fund.

THE resolutions carried at a meeting of the international congress of artistic proprietary rights after several discussions and many amendments canvassed in the committee, the names of the members of which were given in last week's *Athenæum*, acknowledge that copyright extends to the right of representation and to the right of execution, meaning thereby the score as performed in the opera-house and the property in the detached pieces played or sung in the concert-hall. No distinctions of nationality are to be recognized: it will suffice for any artist to prove that he has a legal claim in his own country to justify his claiming his rights in any other. The congress expresses the wish that all artistic treaties or conventions should be entered into independently of treaties of commerce, and that for the future there should be uniform legislation, so as to constitute a general union for artistic property, and hopes that this union or convention will sanction the principles laid down by the Congress of Paris. It is further recommended that, in order to improve the moral and material status of artists, special societies should be formed, having for object the defence of the rights of artists, the collection of the duties or fees of reproduction, of execution, and of representation, and the creation of funds to render aid and to supply retiring pensions. To achieve this end an international artistic association should be open to the societies of all countries. The Paris congress authorized the executive committee to confer with the Minister of Fine Arts to take steps to constitute this general union between the European and other states.

THE opening representation of 'Les Amants de Vérone,' by the Marquis d'Ivry, is announced for next Tuesday (October 8th) at the Salle Ventadour. M. Capoul, the present Impresario, having discarded the former titles of his house—Théâtre Italien and Théâtre Lyrique.

M. GOUNOD will go to Vienna to superintend the production of his opera, 'Philémon et Baucis.' Herr Rubinstein will also direct the rehearsals of his opera, 'Nero.' Herr Richter takes charge of Herr Wagner's 'Siegfried,' which he conducted at Bayreuth. It is hoped at the Viennese Imperial opera-house that Signor Verdi will compose a work specially for the Austrian capital, and the management has also under consideration the scores of the 'Dalla,' by M. Saint-Saëns, and of another lyric drama by Herr Swert. At the Berlin Imperial Opera-house the event has been the return of Madame Mallingier as Eva, in Herr Wagner's 'Master-Singers.'

At the Théâtre de la Monnaie in Brussels Mdlle. Vaillant continues to be successful, for she has played the part of Catherine, in Meyerbeer's 'Etoile du Nord,' to the satisfaction of the Belgian audiences, who are difficult to please; and in Mdlle. Elby Warnots, who was Prascovia, another valuable soprano has been found. For the end of October Madame Adelina Patti and Signor Nicolini are engaged. Note must be taken of the kind resolution of M. Humbert, the director, of Mdlle. Aimée, and the leading artists of the

Fantaisies-Parisiennes in Brussels, to give a representation of M. Lecocq's 'Petit Duc' in aid of the sufferers by the wreck of the Princess Alice in the Thames.

THE Paris Conseil de Surveillance de l'Assistance Publique (Poor Law Board) has reported to the Committee of the Chamber of Deputies, formed to consider the proposal to reduce the tax levied on theatres in Paris for the poor to five per cent. on the gross receipts, against the reduction, on the ground that it would entail a loss of nearly 40,000*l.* per annum, which the Board is not in a position to bear. As, owing to the Exhibition, the nightly receipts are enormous, the theatres will have to submit to the heavy imposition for the year.

A MOST extraordinary event took place in Paris last Monday night, when the National Grand Opera-house had to be closed in consequence of the illness of the tenor who had to enact Jean de Leyde in the 'Prophète,' as no substitute could be found. The Director had to return the receipts to the amount of 22,000 francs; but those persons who paid heavy premiums for their places to the speculators in tickets were only reimbursed at the theatre tariff.

DRAMA

THE WEEK.

DRURY LANE.—'The Winter's Tale.' By Shakspeare.

THE evils long anticipated by those who watch with intelligent interest the progress of our stage are upon us, and it seems no longer possible to present a Shakspearean play at Drury Lane without moving an audience to open derision. Year by year the number of actors capable of speaking six consecutive lines of Shakspeare diminishes, and whatever traditions concerning poetic art still linger among actors are the property of those whom managers are beginning to regard as superannuated. Mr. Phelps, on whom, as the last representative of a school of acting the age is ceasing to understand, the waves of criticism have beaten most fiercely, remains erect, but is rarely seen. Mrs. Dallas-Glyn, in whom is summed all that is best in the art we once considered national, stands, or is held aloof, though we might fairly expect to see her when a play like 'The Winter's Tale' is put forward. Mrs. Hermann Vezin, one of the few actresses that can give adequate utterance to the music of Shakspeare's lines, is relegated to secondary rôles, which her genius elevates into primary importance. The principal parts in a Shakspearean revival are assigned to those who, so far as Shakspeare is concerned, may be pronounced, in the words of Jacques's celebrated description—

Sans teeth, sans eyes, sans taste, sans everything.

There is no longer any pretence about the matter. A Shakspearean play is a vehicle for scenery and decoration, and nothing else. A score of years ago, even though the cry of decadence was continually heard, we had at Sadler's Wells performances which, so far as regards some parts at least, had beauty of suggestion, if not of illustration, and at the Princess's we had a faithful, if conventional, reflection of that which previous ages had held concerning the manner in which Shakspeare was to be rendered, encumbered, it might be, with spectacle, but not wholly buried beneath it. Now the *mise en scène* is everything, and the acting, except in one or two parts, is not to be found. It is useless to chide individuals for the absence of gifts which they could only

have obtained by processes altogether outside what is regarded as the function of the actor—by the study, that is, of the language they may have to speak until a sense of its beauty and worth breaks upon them. It is the system that is in fault rather than the individual, whose crime is that of omission only. Still it is a lamentable thing to see a performance of 'The Winter's Tale' in which the Hermione displays no poetry, the Leontes no passion, and the Autolycus no fun. Such was, however, the Lenten fare provided the visitor to Drury Lane on Saturday last. By the manner in which she played Paulina Mrs. Vezin redeemed the entire performance from intellectual sterility. The effect of her acting, and especially of her delivery, was, so to speak, to change the centre of the action and make the play revolve lopsidedly round the character she performed. Like a dispossessed monarch she held apart a court to which all that was noble flocked, until the splendour of the nominal court was outshone. Mr. Ryder, too, as Antigonus, showed what a knowledge of his business and a full amount of training can do for a man who always seems to discharge perfunctorily the task allotted him. In one or two minor characters there was a respectable amount of intention. It was, however, in the principal rôles the shortcoming was most conspicuous. The public meanwhile applauded frequently and derided at times. It is a fact worth chronicling that a line of Shakspeare provoked a distinct outburst of discontent. It was that in which Leontes bids Antigonus take the female offspring of his queen, "And see it instantly consumed with fire." Such a counsel is of course a little shocking to those who are not completely *au fait* with all that follows and precedes. It is accordingly difficult to lay on an actor the blame of the result. Still, if the audience had entered into the heart of Leontes as we can conceive it doing with Kean playing the character, there would not have been time to stop and deal with an extravagance of speech. It is only an uninterested audience that could stop to be thus critical.

Except the performance of Paulina by Mrs. Vezin, there is nothing in the representation on which we need to dwell. The scenery had the marvellous touch Mr. Beverley never fails to impart. In the management of the play, and in the dances, &c., introduced, the arrangements of Charles Kean are closely followed. He it was who first introduced the Pyrrhic dance, as it is called, which prefaces the action in the first scene, and he is responsible for the substitution of what claims to be a species of Dionysiac revels in place of the dance by the "three carters, three shepherds, three neat-herds, three swine-herds, that have made themselves all men of hair," which Shakspeare introduces. Without having any claim to the rank it assumes, the dance of the satyrs gives a fair idea of the—

Riot and ill-manag'd merriment
Such as the jocund flute or gamesome pipe
Stirs up among the loose unlettered hinds
When for their teeming flocks and granges full,
In wanton dance they praise the bounteous Pan
And thank the Gods amiss.

It may not, of course, be assumed that this representation is the best our stage can supply. By collecting from different houses our best actors we might get a representation of 'The Winter's Tale' which, though it might not

satisfy the critic, could not fail greatly to interest him. It is much to be feared, however, that the cast of 'The Winter's Tale' is as strong as any Shakspearean play is likely to receive, and this means that until a new state of affairs is brought about, interest in such representations is at an end. Still it must be remembered that there is no performance of a play of Shakspeare from which a student may not learn something. Shakspeare wrote for the stage, and it is difficult to judge of the full significance of his work until it is seen in the perspective with a view to which it was done. Those who recall Mrs. Siddons in the statue scene of *Hermione*—they are now very few—can still tell how marvellously effective is a scene the full merit of which can never be guessed from the mere perusal of the play. A fine impression dwells with those whose memories go no farther back than Mrs. Charles Kean and Mrs. Warner. It is, however, a pity that no actress is willing to follow out quite the indications of Shakspeare with regard to *Hermione*. It would, perhaps, be too much to ask of any woman to remember that *Leontes* expressly says of the statue,—

Her natural posture!

But yet, Paulina,
Hermione was not so much wrinkled, nothing
So aged as this seems.

That, too, is but a clumsy arrangement of the play which, as in the present instance, brings on Time to deliver his soliloquy in the middle of an act.

Dramatic Gossip.

A NEW drama, entitled 'Martin Luther,' has, we are informed, been written for Mr. Irving by Mr. George Moore, the author of 'Flowers of Passion,' in conjunction with M. Bernard Lopez, the author of 'Le Tribut des Cent Vierges,' the collaborator with Théophile Gautier, in 'Regardez, mais n'y Touchez pas,' and with MM. Méry, Gérard de Nerval, Clairville, &c., in other successful pieces.

In the *Revue et Gazette des Théâtres* we read with some surprise and doubt:—"Le gouvernement anglais vient d'interdire à Londres tout le répertoire de Madame Judic. Ce gouvernement anglais a des pudeurs amusantes." At the same time, we hear that the licenser of plays has prohibited a piece of Mr. Arthur Mathison, entitled 'A False Step,' which was to have been produced by Miss Leonard at the Court Theatre. We hope that the first-named folly has not been committed, and we trust that our licenser is not getting afraid of the vapourings of Cottonopolis. Mr. Mathison will, it is said, print the offending piece, so as to enable the press to judge between him and the censor.

MR. HERMAN MERIVALE'S new piece will be produced at the Gaiety this afternoon.

MR. PHELPS will appear at Drury Lane as Cardinal Wolsey on the 18th of next month.

'LA FONTAINE DES BÉNI-MENAD' of M. Ernest d'Hervilly, produced at the Odéon, is a one-act comedy in prose, showing how a husband, to try his wife, received her confessions disguised as an old sorceress, and was, of course, detected and outwitted. Mlle. Sisos, who took the first prize of comedy at the last competition at the Conservatoire, made a successful *début* as Fatima, the wife.

'LE BRACONNIER DU NID DE L'AIGLE,' a common-place melo-drama, built on familiar lines, has been produced at the Château d'Eau. It is in five acts, and is by M. Ch. Linville.

TO CORRESPONDENTS.—E. W.—E. S. L.—J. F.—W. C. S.—W. H. G.—T. S. E.—J. P.—W. A. H.—received.
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